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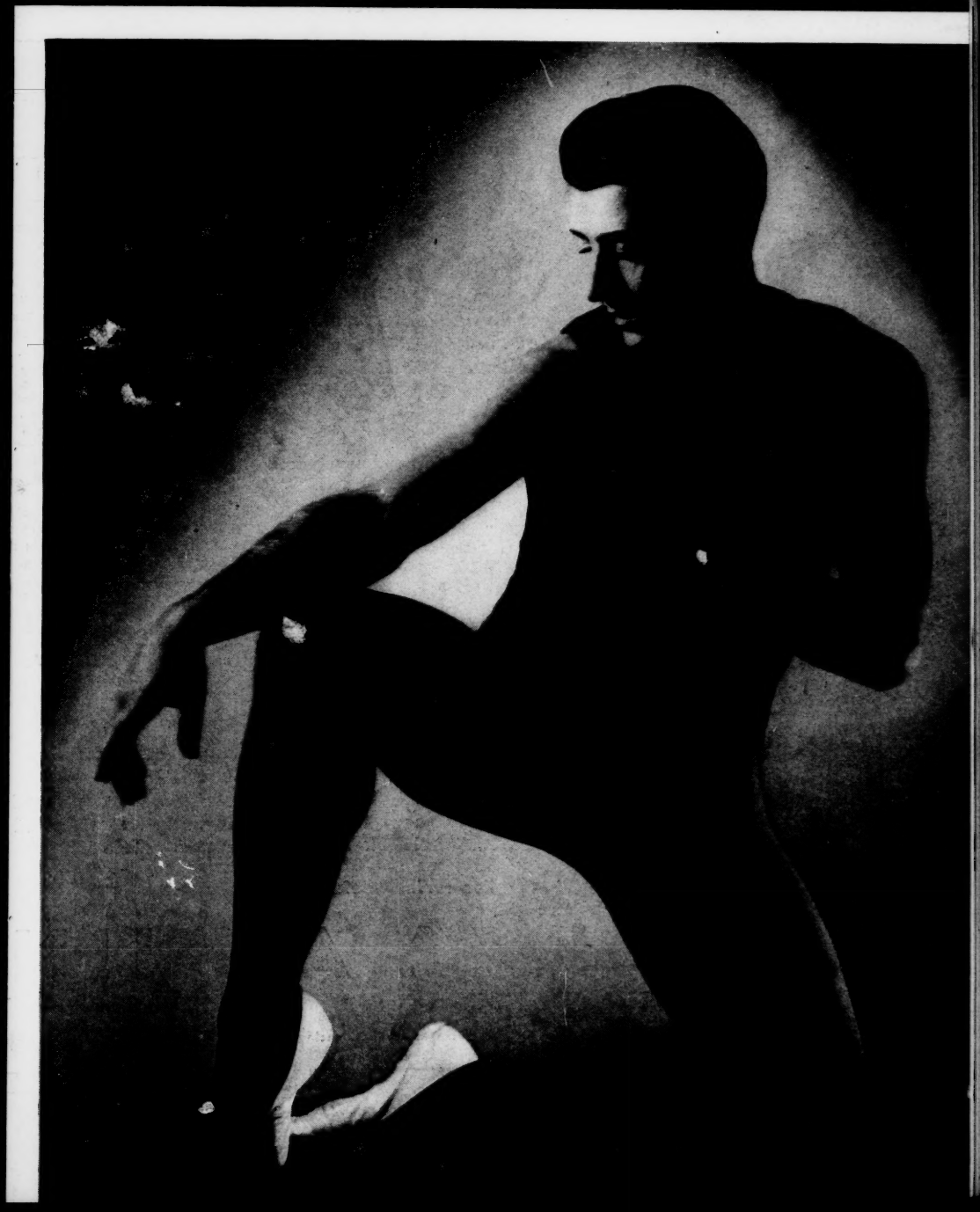

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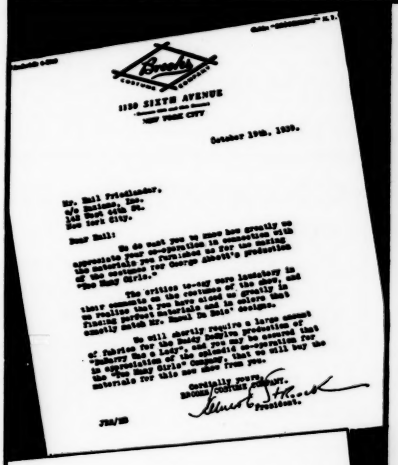
He costumed "Too Many Girls"



1150 SIXTH AVENUE
NEW YORK CITY

October 19th, 1939.

Mr. Emil Friedlander,
Dazian's, Inc.,
142 West 44th St.,
New York City.

Dear Emil:

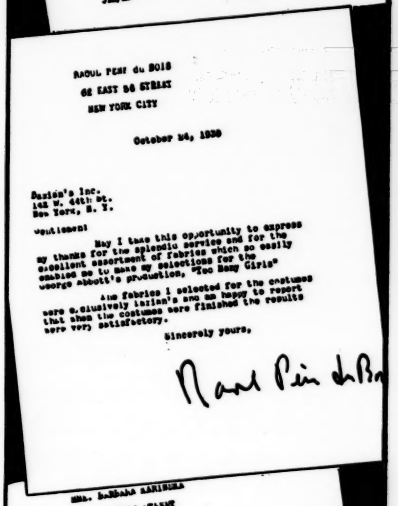
We do want you to know how greatly we appreciate your co-operation in connection with the materials for costumes for the musical production of "Too Many Girls."

The critics to-day were lavish in their comments on the costumes of the show, and we realize that you have played an important part in finding perfect materials and in advising that exactly match Mr. Raoul Du Bois' designs.

We will shortly require a large amount of fabrics for the Buddy DeSylva production of "DuBarry Was a Lady," and you may be assured that in connection with the splendid co-operation you have given us in the case of "Too Many Girls" we will buy the materials for this new show from you.

Cordially yours,
BUDDY DeSYLVA THEATRICAL ENTERPRISES
President.

JDS/MB



RAOUL PENE du BOIS
66 EAST 86 STREET
NEW YORK CITY

October 24, 1939

Dazian's Inc.
142 W. 44th St.
New York, N. Y.

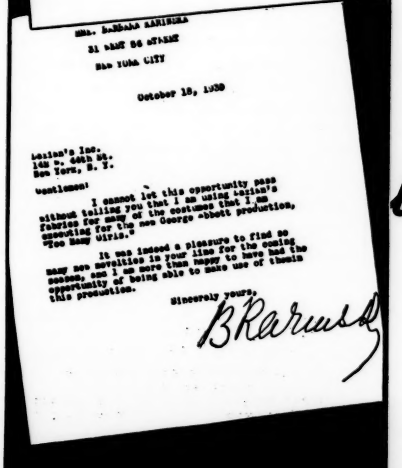
Gentlemen:

May I take this opportunity to express my thanks for the splendid service and for the excellent assortment of fabrics which so easily enabled me to make my selections for the "Too Many Girls" George Abbott's production.

The fabrics I selected for the costumes were O.Kayed by Dazian's and am happy to report that when the costumes were finished the results were very satisfactory.

Sincerely yours,

Raoul Pène duBois



MRS. DeNAGY KARINSKA
81 EAST 86 STREET
NEW YORK CITY

October 18, 1939

Dazian's Inc.
142 W. 44th St.
New York, N. Y.

Gentlemen:

I cannot let this opportunity pass without telling you that I am using Dazian's fabrics for many of the costumes that I am executing for the new George Abbott production, "Too Many Girls."

It has indeed a pleasure to find so many new novelties in your line for the coming season, and I am more than happy to have had the opportunity of being able to make use of them in this production.

Sincerely yours,

B Karinska

Raul Pene du Bois

Here is the youthful genius who skyrocketed to fame as a designer for theatrical productions. Not yet thirty, Mr. du Bois, as indicated by his letter on the left, created the costumes for "Too Many Girls", using Dazian fabrics throughout. At present, he is designing scenery and costumes for Buddy DeSylva's new show, "DuBarry Was a Lady", with Bert Lahr and Ethel Merman as co-stars. Among other hits whose attractiveness and gayety came in part from his inspirational contributions are the Billy Rose productions in the Cleveland and New York "Aquacade", the Fort Worth Centennial, the Diamond Horseshoe, and also the outstanding achievement in eye-appeal, — "One for the Money"

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Vol. XIII, No. 2 THE AMERICAN DANCER DECEMBER, 1939

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• PRO and CON . . .

informed where the desired material may be secured.

Yours for a very prosperous New Year.

Marion Worden,
Peoria, Ill.

NEW YORK

Dear Miss Howard:

Can't something be done about youngsters of fifteen or sixteen who open dance schools and compete at lower prices with those of us who, in many instances, have been their teachers? Three such have opened in my city this season.

NEW YORK

I wish you could suggest some way we could combat this type of competition.

Sincerely yours,
J. M.—Ohio.

EDITOR'S NOTE: The only way such competition can be effectively eliminated is by the combined efforts of established teachers,

NEW YORK

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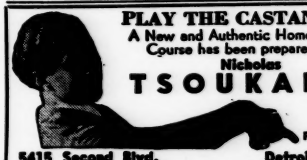

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In one of your summer issues you had an article on cooperative advertising. It seems to me that the big dance association should help out more in this respect. We have Father's Day, Mother's Day, Flower Day, Dairy Week, etc., etc. Why not Dance Week with lots of publicity on the value of dance training?

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little, but if the CNADM and the DMA would really cooperate and advertise and educate the people to *want* dancing, then we local schools could do something. A great many of us feel that we get too little of this sort of thing from the national organizations. Often all "Dance Material and Routines" isn't everything.

We all enjoy your magazine so much, I try to read every bit of it, but can't always find the time. Cordially,

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• PRO and CON . . .

Dear Editor:

It seems to me that the charge that the new emphasis on dancing in the physical education curriculum of the public schools is a serious menace to the small dancing school is preposterous! The program of dancing in the public schools has stimulated thoughts on the dance far beyond what even the most extensive advertising campaign could possibly hope to attain. Many students now attending professional schools would never have thought about dancing or have realized their ability in that direction if it were not that they were made conscious of it by the public school program.

Just thanking the physical education program for stimulating business in our schools would be a rank injustice. It is in their program that our new students attain what educators are pleased to call an "apperceptive basis" for dancing and it is this fundamental background for which we should really be grateful.

The professional schools reap a goodly share of the seeds sown by the public school dance program, but blinded by our narrowness we are unable to see the broad scope of this amateur movement. We should step back and view the situation objectively, evaluate the benefits too subtle to be recognized at the first glance, and not only welcome the new stress on dancing by the physical educators, but encourage its advancement.

Sincerely, PHYLIS TELESCA, Bergenfield, N. J.

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DECEMBER

1939

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On the Cover—

ANTON DOLIN, *celebrated English dancer who will make his American debut with the Ballet Theatre.*
Photo by Robert McAfee

To the Right—

MARIE JEANNE, *prima ballerina with the Ballet Caravan now on tour.*

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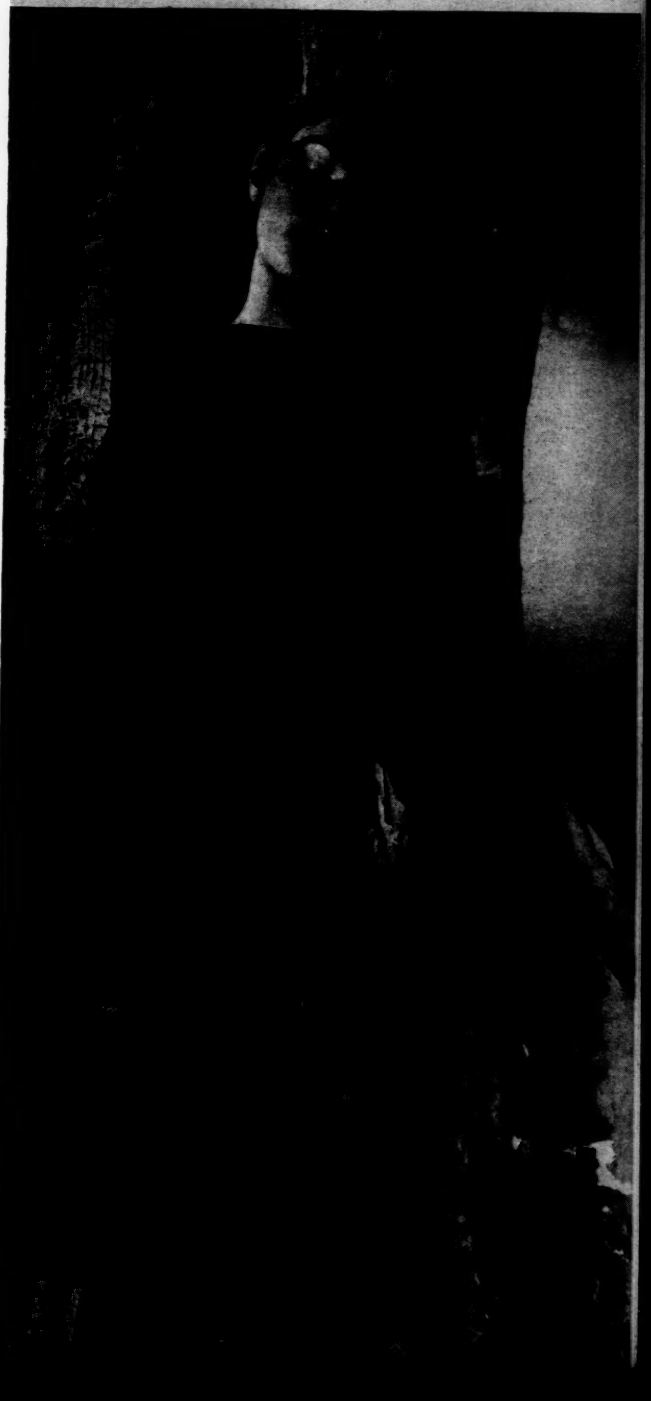


Summing Up

DEVI DJA

ONE of the most colorful figures to cross our dance horizon in some time is Devi Dja (pronounced Davey Jah) who, after a hectic crossing from Europe arrived with her company on the very day of their opening at the Guild Theatre. Translated literally "Devi" means Miss, but in the Balinese language it goes further than that in implication for it is only applied to professional women. For instance, in the Balinese tongue it could never be just "Devi Brown or Smith or Jones"—it must be "Devi Does-Something-Or-Other." Devi Dja was one of the most famous temple dancers in Bali but when she was retired, as is the Balinese custom, at the age of twelve, she found herself unwilling to close her career. Tales of her beauty and dancing had come from the temple and spread throughout the islands and many people were eager to see her dance since it had been denied them during the years of her religious servitude. Being a young woman of unusual intelligence, she gathered about her other released temple dancers, choosing some from Java, Sumatra and Amboia in order to insure variety, and formed a troupe.

They danced throughout the islands and their popularity with tourists grew. About two years ago they embarked on a world tour, traveling around the globe by first going to Malaya, Indo China, India and Arabia and to Egypt, Tunis, Tripoli and finally Europe. The trip was planned to follow the sun, for being tropic-bred they could not endure a rigorous winter. Following their East Coast engagements they will head West toward warmer weather for the winter months. A British artist who was resident in the island and became interested in the troupe at its outset travels with them acting as business manager, light director and general mentor. Devi Dja speaks a little English but many of the men do quite well with our language. Incidentally, the men are better educated than the women, many of them being high caste as is Devi Dja herself. One of them, in fact, is a prince—cousin of a reigning potentate!

Devi Dja is now twenty-one and is in no sense a figure-head with her company. She is both their leader and their inspiration . . . she knows what she is doing and where they are going!

RALPH OGGIANO

AS a photographer of celebrated dancers, Ralph Oggiano has distinguished himself in a way that makes his *do's* and *don'ts* important for all who would have good photographs. "There should be nothing sharp in dancing," he says. "The photographer should get a fluid movement—as between the sun and clouds. The expression should blend with the action and the dancer should receive illumination corresponding to the type of the dance—there should never be just one spotlight and the rest of the photograph black, leaving the action of the dancers to the imagination of the spectator. It is usually desirable for the dancer to give the photographer an idea of the music used for the number to be pictured. When I am posing a dancer I insist upon this and, when my ear has become attuned to the rhythm of the dance I sometimes ask to see the number once or twice. Then I can pick out the best angles to shoot.

"Dancers should be willing to take direction from the photographer and the photographer, in turn, must compensate for the lack of audience stimulus by being able to direct with vigor, unhesitatingly commanding that the subject put more feeling into the number when he deems it necessary."

Oggiano was originally a painter in the style of Rembrandt and since becoming a camera artist he has applied his technique to photographing such dancers as Veloz and Yolanda, Patricia Bowman, Harrison and Fisher, etc.

■

THE old warning "don't judge a book by its cover!" has been brought forcefully to our notice in the last two weeks. It is not coincidental, of course, that two books on ballet should arrive at the same time, for this is the season when publishers are inspired to put forth their best efforts, but the two books which arrived almost simultaneously present the most interesting study in contrasts and, incidentally, the best example of the wisdom of that hackneyed warning that we've seen in a long time!

First came a modest little book, paper bound, almost whispering its name—*Ballet Alphabet,* A Primer for Laymen, by Lincoln Kirstein. Further perusal of the cover discloses that it contains drawings by Paul Cadmus and that the Kamin Publishers, of New York, are responsible for its issuance. This book is indeed a "primer for laymen" and one as charming as it is useful. Mr. Kirstein tells us in the introduction that although his material was conceived consecutively he has arranged it in alphabetical order, presumably to facilitate the reader's quest for the clarification of certain expressions peculiar to dancers. It is remarkable then that a cursory glance at the first and last definitions should give one so complete an idea of the scope which the book has. For instance: *Academy* (the first word listed) requires three and a half pages of description and we would find it difficult to delete even a paragraph, so important is the content to anyone who earnestly desires to understand dancing. Giving a brief resume of the history of ballet since the Academy of Saint Cecilia in Paris (1570) to the present day Russian schools which, Mr. Kirstein avers, are the criterion for modern dance academies, he sums up as could only one who so truly loves ballet that he is willing to dedicate his life and his fortune to it "the life blood of ballet" and gives a *raison d' etre* for dance schools which every dance teacher should have emblazoned over her door.

As a further example of the completeness of this little book (it is only 71 pages in all) we have the last word *Youth.* How often do dancers, or parents whose children are about to embark upon the study of dance as a career, ask us "How long is a dancer's useful life?" Mr. Kirstein answers the question by stressing the importance of the early years and ending with a phrase which must bring solace to the hearts of many who feel the first flush of youthful success subsiding: ". . . but we recall Karsarvina and Pavlova not as debutantes but as distinguished women."

These two sections must have seemed to Mr. Kirstein, when he was preparing his material, as among the most trivial of the matter to be included, but the deference with which he has treated them and the amazing amount of valuable information he has packed into his sentences is an index to the value of the paragraphs he has devoted to definitions of the ballet terms and other dance information.

Highlights of the Month in the Dance World

by **RUTH ELEANOR HOWARD**

In contrast to Mr. Kirstein's book, which is as modest and unassuming in price as it is in appearance, comes ***The Book of Ballets Classic and Modern*** by Gerald Goode (Crown Publishers, New York) which, even at first glance, seems to be a masterpiece of misinformation. Beautiful in physical appearance, as only ballet books *can* be when the author has access to fine pictures and original sketches for decor by such distinguished artists as Berard, Dali and Picasso, it nevertheless shows an inexcusable disregard for accuracy both in text as well as in the captions under the pictures.

Accidents can happen, but they need not happen over and over again, especially in a book which is, theoretically, intended to give reliable information and grace libraries and settle disputes. It seems strange, then, that Mr. Goode should duplicate the same mistake that Cyril W. Beaumont makes in his ***Complete Book of Ballets*** by crediting Massine with the composition of *Les Facheux* ". . . in 1924 during his second period of association with the Diaghilev company." Actually, it was Mme. Bronislava Nijinska who composed the ballet, *Les Facheux,* for the Diaghileff company in 1924 and it was reproduced by Massine with another choreography in 1927, which would have been during his third association with the Diaghilev company.

To attempt to give timely information in these days of changing conditions is precarious at best, but it would seem that Mr. Goode is definitely not *aux fait* with the most commonplace news of the dance world or he could not make the following statement about Adolph Bolm: ". . . He has settled in San Francisco where he has established a School of Ballet," when Mr. Bolm who conducted the San Francisco Opera Ballet School under the aegis of the San Francisco Opera Association severed his connection with that organization in January, 1937, and moved himself and his household to Los Angeles, where he has been associated with Max Reinhardt. Surely the book wasn't in preparation that long?

In discussing *The Prodigal Son* (page 187) Mr. Goode says: ". . . These roles were created by Irina Baronova and Lichine." It is well substantiated that these roles were *not* created by the two dancers mentioned but were created by Grigorieva and Anton Dolin at the Theatre Royal, in Sydney, Australia, December 31, 1938. Lichine danced the role three times in Australia and three times during the London season, while Dolin danced it a total of forty-eight times. Baronova danced it for the first time in London with Anton Dolin, June 19 of this year.

It is particularly distressing to find that a book as beautiful to behold as this one should be invalidated by erroneous captions accompanying the pictures. A flagrant example is the picture from *Union Pacific* which appears opposite page 239 (plate No. 99) captioned *Irina Baronova as Lady Gay.* The role is that of Lady Gay, but the dancer is Olga Morisova. Plates 72 and 73 which follow page 174 are also erroneous. The first is captioned *Irina Baronova and Anton Dolin* whereas it is actually Baronova and Paul Petroff, and the other is said to be David Lichine as Proteus in *Protee* whereas it is actually Anton Dolin. Plate No. 93 is captioned *A Moment in the Final Ensemble* (from *Sylphide*) whereas it is actually the final moment in the Nocturne from *Sylphide*—which is very different from the ending.

Probably the most difficult error to understand is the one which occurs in connection with plate No. 90, captioned *"At the Zenith of a Leap—Paul Petroff as The Spirit of the Rose."* It is certainly "the zenith of a leap" but it is just as definitely not Paul Petroff; the dancer is Anton Dolin and we have Dolin's own statement to corroborate it!

Furthermore, although we marvel at the generosity which prompted Mr. Goode, who is publicity director for Sol Hurok and consequently the Ballets Russe during their New York engagement, to include ballets from the repertoire of other companies, we wonder, since he *did* include one from each of the other groups, how he made his selection. Why, for instance, did he only choose *Cafe Society* from the Littlefield Ballet Company's repertoire when *Barn Dance* or *Terminal* are the ballets by which Miss Littlefield introduced American ballet to Europe and consequently are so much more widely known? We are prompted to ask the same question about the Ballet Caravan's repertoire: Why only *Billy the Kid* and no mention of the several other excellent ballets which they are currently giving? Or of the Jooss Ballet which is represented only by *Green Table* and none of its other important works?

Of course, if the intent of the book is to stimulate interest in the Ballets Russe as one might suspect from Mr. Goode's position with that organization, we might wink at any slight to other companies and still hail it as a book as valuable as it is decorative but, alas! we cannot forgive, even in Mr. Goode, factual errors which would make any balletomane crimson.

VINCENZO CELLI

IT was 9:30 in the morning—and it was cold with a few flurries of snow in the air. Vincenzo Celli was conducting the class for the members of the Ballet Russe de Monte Carlo in the draughty old rehearsal hall at the Met.

"Boys!" he called and I could scarcely believe my eyes! Two "boys" responded to the direction and there . . . in the lead was Massine—Leonide Massine taking class just as if he were a member of the corps de ballet and did not have on his shoulders the responsibility of two premieres to be given within the next twenty-four hours and the countless details of the huge company!

Celli turned to us and remarked . . . "This is the way Massine carries on the tradition of the old days when Cecchetti, my teacher, was ballet master. We have class every day and he is always the first one here! No matter how many performances he may have danced the night before or how late they may have rehearsed after that, he comes to class the next morning! I would be *ashamed* to be late—as any of the dancers should—when *he* can always be on time—and attentive!"

After a few minutes Mark Platoff arrived to rehearse his *Ghost Town* and the class was transferred downstairs to the stage. The stage was being set for the night's performance, but a corner about five feet square, which was comparatively clear, was found. Two by two (the space didn't permit more) the dancers went through the combinations, punctuated by comments from Celli who was seated on a huge roll of canvas calling out . . . "Too jerky—too jerky — too nervous — too — too — NOTHING! Why don't you give it its importance?" In good humor they would try again, this time to be stopped by a cry of "Look out! Overhead!" Whereupon the dancers would duck quickly as an iron rod was pulled into place.

People scurried past, scenery was pushed into place, but the dancers, principles and teacher went on about their work, apparently not even noticing the delegation of midgets which arrived to rehearse with six-foot John Hurdle for a bit in Bachanale . . . or the score of people who came to Massine for information or assignment to rehearsals. And this is the stuff of which dancers are made! No wonder they must learn first to subject their bodies to rigorous, often painful, discipline. Only then can they expect to command the respect of an audience!

Have a Good Time, Too

by **CHRISTINE J. MacANANNY**

In this day and age ballroom teachers have to keep alert and be on their toes all of the time to keep pupils interested. Giving a dancing lesson is not enough. Parents want their children not only to be good dancers, but they expect them to learn to mix well, to acquire poise and know all the essentials of social etiquette. So they usually prefer to send them to a qualified person. On the other hand, the children do not find this at all interesting and so they balk at attending a dancing class and consequently parents, rather than bother, eventually give up the idea and wait until it is too late for a teacher to do much good. So it would appear that it is up to the dancing teacher to find a way to interest the young prospect.

After the dancing lesson is over, set aside a short period of a social time—that is, allow them to choose their own partners for some dances, then arrange to have a few Paul Jones or Cotillion figures. Give informal, formal and special parties during the year. Have some of the pupils form a committee on arrangements, etc. The teacher, of course, should be master of ceremonies so as to still have full control of the class if necessary. The committee, together with the teacher, decides on the time allowed for the party, ice cream, favors and stunts to be used.

Recently one of my classes—which I call The Cotillion Club, young people of fifteen to seventeen years of age—decided on a combination Hallowe'en Barn dance with all, including the orchestra, to be dressed in old clothes, sportswear or possibly costumes. The hall was trimmed in Fall colors and the lights were dimmed. As these are advanced pupils, I teach only the new steps and novelty dances. For that evening the *Virginia Reel* was taught and later we did the *Polka Trot* with the changing of partners. Any Polka will do, but I think the changing of partners was enjoyed the most. The following Paul Jones figures were also used:

SQUAT DANCE (elimination)

All dance. At a given signal all must change partners, join both hands and stoop down together. The last ones to do so are eliminated, also anyone with hands crossed across another couple, without partner, or who has not changed partner. Continue until the desired number are left for the prizes. For the Barn dance party taffy apples were given out.

FLASHLIGHT DANCE

Have all lights out except small outside hall lights or a moon and use a number of flashlights for cutting-in. Very nice for a waltz number.

Assorted Hallowe'en and Fall favors may be given out. Have the dancers match favors for partners and change partners by matching with someone else holding the same favor. In the Virginia Reel, Polka and Flashlight Waltz an accordion provided the music.

For a Football Dance use the following:

Elimination

Use small footballs that are used on lapels or dresses. Give them out to all, attaching a tag with a number (I use small price tags) on those given to either boy or girl. (If we have extra girls, they receive the numbered favor and dance with the first boys eliminated, so that they also have a chance.) Have duplicate numbers in a box, basket or hat and eliminate. Also use footballs that open, enclosing either a number or a color of paper. Give out duplicates to boys and girls and let them match for partners. Also eliminate if desired.

The Promenade

Select a girl. When the music starts the girl selects a boy. The girl in back of the boy with her right hand on his shoulder now promenade. The boy selects a girl and all three now face the opposite direction and promenade around. The one now leading selects someone of the opposite sex and again all face the opposite direction. Continue until all are up. Two or three lines should be going at the same time and winding in and out around the hall. When all are up on the floor have the girls face the boys in back of them and all dance. Use lively music and school songs for this.

College or High School Elimination

Use college or high school names on slips of paper, hats, favors, etc., either for the girls or boys, and if names are on both be sure they are first matched for partners. Then eliminate from duplicate names in the basket. An interesting way is to have sets of four of each college name used, given out and only one corresponding name in the basket for each set. Then when the name is drawn from the basket four couples will be eliminated at one time, leaving four couples for the last name. Now give to each of the four couples a slip of paper with Freshman, Sophomore, Junior or Senior and draw from the duplicate four slips the winner. The three losing couples should receive a comic consolation prize.

Xmas Party or Dance

Have the orchestra platform trimmed with artificial Christmas trees hung with icicles and glass ornaments, a Christmas scene or a large trimmed tree. Then if possible trim the hall with large red and green Christmas bells made of honeycomb tissue paper. Fill all the larger spaces in the bells with favors having either string or ribbon attached and hanging down. Use the bells of one color for the girls and the other color with duplicate favors for the boys. At the given time of the evening have all circle around their own colored bell and pull out their favors. They then match the favors for new partners. Do not allow the children to rush; it should be done in an orderly manner.

Xmas Elimination

Use names of Christmas gifts, selecting as many comic ones as possible. Have duplicate names in basket and eliminate.

For Young Children

Have pupils bring inexpensive gifts (five, ten or fifteen cents) and number each, putting them all around a tree. Give out a duplicate set of numbers to the pupils and if possible have someone dressed as Santa give out the gifts by calling the numbers.

Matching Favors

Have two or more large baskets filled with Xmas favors. Give some to several couples who dance and at a given signal excuse themselves from their partners, choose favors from one of the baskets and each present one to someone seated, whereupon they dance. Continue until all are dancing and each has a favor.

Two Circles

March and form two circles, one of boys and one of girls. Station a boy in the girls' circle and a girl in the boys' circle, each with a basket of candy (chocolate bars, mints, etc.). All circle slowly to the left, while those with baskets give out the candy at intervals. Those receiving the candy step out from the circle and dance.

Are You a Dancer or Pantomimist?

by **EDWIN STRAWBRIDGE**

EDWIN STRAWBRIDGE *as Pinocchio*

IS THERE a definite right angle division between what is known as dance and pantomime? They are seemingly so interwoven that for many it is difficult to define the beginning of pantomime and the ending of dance.

Two rules are clear: Any movement that tends to clarify an idea or a state of mind is pantomimic. Movement that delights in its own expression, seeking neither to explain, clarify or describe an inner state, can truly be termed dance.

True dance is movement in space—rhythmic designs ever changing into newer forms offering no reason or excuse for being, manifesting itself by lines in space. Primary form is found in geometric lines which form design. Then comes color which decorates geometric lines. Nature geometrizes and is decorated by color. The primal dance is this dance of nature, rhythm swinging through space creating harmonic designs and patterns that are awe inspiring and beauty giving.

Man lives in rhythmic space ever giving vent to his emotional idea. He seeks to bring into expression an inner life which differs from the special life—and here he loses his dance and expresses himself in gesture—his movements becoming *expressive actions*.

Records reveal that the first dance was the expression of primitive man re-enacting for the women and children what had taken place during the day's forage. This was not dancing, but pantomime—for he used *expressive action* to describe the events. This re-creation of the hunts and fights grew into ritual and became the hunting dance, war dance, etc. This ritual came to be performed for the purpose of magic and so remained pantomimic.

The dancer may often forget his body and lose himself in the sheer ecstacy of movement. As he is not required to make clear the meaning back of his movements he can easily let himself go in the delight of sensing the thrill of his dance.

In pantomime, though, the dancer must ever be aware of the direction of his movement. He must be skillful in the subtleties of his expressions, for each movement must aid in setting forth his inner condition. He is using a language which conveys definite meaning just as words do and just as one must be facile with any language in order to insure clear communication, he must be adept in its use. The language of gesture is universal and if correctly used can convey meaning and insure communication anywhere.

Simple movements, such as moving the head down and up, from side to side, extending the arm with hand open, drawing back the arm with fist clenched, turning toward or away from a person are actions single in their meaning and yet expressive of an inner condition. *Expressive actions* are those which regularly accompany a state of mind—that clarify or describe an inner condition. In the theatre expressive movements aid the force of language.

In pantomime ideas can only be revealed through a responsive, well disciplined body. In his training, the pantomimist must first free himself from personal muscular habits, else his personal mannerisms will interfere with the creation of a character. He must learn to relax and tense the body at will. All of the useful and expressive actions of man are motivated by these forces of expansion and contraction, relaxation and tension, and each part of the body as well as the body as a whole must be trained to respond to these conditions. The training of the various parts of the body brings muscular harmony and balance and this allows the body to be responsive to the mind which conveys its meaning by the expressive actions of these various body parts moving with ease, precision and balance in their relation to each other.

Since action is the primary revealer of character, the use and meaning of all *expressive actions* must be observed. The vocabulary of gesture is as rich as that of any well developed language and must be learned. In becoming facile with the use of this vocabulary one watches and observes man. This is a fascinating study, for actions speak louder than words. People judge one another by mannerisms—although often they are not aware of this. You might not be able to say just why you do not like to be around Mr. Smith, but it might easily be that Mr. Smith walks and sits with his elbows sticking out, his whole being expanded in his egotistical and conceited effort to take up more room than one person is entitled to, showing that he secretly thinks himself better than the rest of the world.

Look around you and observe your acquaintances. Watch while you talk with them. If they lean a little towards

(*Continued on page* 31)

David Lichine

by **DORATHI BOCK PIERRE**

DAVID LICHINE, the gay, youthful Faun, precocious darling of de Basil's Ballet Russe, is very handsome, shorter than he appears on the stage, very serious and sincere; and he has come to the United States to stay as a citizen. He has less than one year to wait for his final citizenship papers. I was surprised, for I had not thought of his having settled here and said so.

He said quietly, "You do not mind? I have toured America for eight years and I love it, and I love its people. On my first tour I decided I would become a citizen, that this would be my adopted home. I have never really had a country, for when I was very small, about eight years old, my parents left Rostov, Russia, where I was born, and went to Constantinople. From there we went to Paris, where I studied; but mostly I have traveled, so eight years spent here is a long time, and it seems like home."

Lichine took his first dancing lesson at the age of sixteen, starting with Mme. Egorova, from whom he had all of his foundation work. He had entered the Sorbonne to study law, and took dancing because he enjoyed it and thought it would be interesting to study as an art. He had a natural aptitude for dance and became so absorbed in it that he finally gave up the study of law, left the university and devoted all of his time to his work with Mme. Egorova.

Before this, he had made his first professional appearance as an extra man for one performance in the *Firebird* with the Diaghileff Ballet. Diaghileff, noting his work, invited him to go to Milan to study with Cecchetti, but still intending to become a doctor of jurisprudence, he declined. This offer, however, probably had its influence on him, for he soon turned exclusively to the study of dancing.

Shortly after this he joined the *corps de ballet* of the Ida Rubinstein company, of which Bronislava Nijinska was Maitress de Ballet. After being with this company about a year he joined Pavlowa and toured Europe with her for a season.

When Col. W. de Basil organized an opera company in 1930 and appointed Nijinska as Maitress de Ballet, it was to be expected that she would choose Lichine to dance as her partner and as soloist of the ballet. This was his first experience as a leading dancer. He remained with this company for two years, after which he danced at the Scala de Milano with Massine.

DAVID LICHINE *as he appeared in Cotillion a few seasons ago*

In 1932, when Col. de Basil formed his ballet, with Balanchine and a company of young dancers, Lichine became one of its brightest stars. Then when Massine left the company he replaced him as choreographer and first dancer and when the company divided he went with Educational Ballets to Australia.

The company returned to England and closed their season in London this spring, then scattered for the summer, with plans to reassemble this fall to again tour Australia and then the United States.

But war intervened and changed their plans. The vacationing company lost touch with one another and, Lichine says, many are still unheard from. A number of first dancers have joined the Polish Legion of the French Army and have already gone to the front.

Riabouchinska, of course, is with Lichine in Hollywood, as is Alexandra Denisova, or Denise Meyers, American-Canadian dancer, who is a discovery of his. "A real ballerina who created a sensation during our London season," he says. Sono Osato and Roman Jasinsky are in Switzerland, and if they are able to get out they will join him here, as will other members of the company.

He says, "There is no hurry. I am a very stubborn person." He is anxious to go on with his choreography and complete ideas he has in mind. Last year he composed *Protée,* with music by Debussy, and costumes and decor by Georgio Chirico; and his version of *Prodigal Son.* He also started work on *Perpetuel Mobilé,* with music by Johann Strauss and decor by Alexander Benois, which he will complete here.

If and when Col. de Basil and the rest of the company manage to reach our shores and reassemble, they will tour again; otherwise Lichine will use the dancers who do come as a nucleus for a small company of about thirty which will include many newly recruited Americans. In that event they will arrange a tour for next spring with a repertoire of about six ballets.

DO YOU KNOW YOUR DANCING?

1. What famous ballerina was married to what famous choreographer on Christmas Eve, 1938?
2. Who was Anna Pavlova's husband?
3. What Korean dancer made a hit in New York last year?
4. What world famous Hindu dancer has retired to India to open a school?
5. Who is the author of the book, The Art of Nijinsky?
6. Name three celebrated tap dancers of today.
7. Who is credited with having instituted the "dancing dervishes"?
8. What ancient country encouraged military dancing as part of a boy's education?
9. Where is the country dance supposed to have originated?
10. Is Maud Allan an American?

Answers will be found on page 18

Foot-Notes—

NANA RUTH GOLLNER, California girl who was ballerina with the Blum Ballets, Anton Dolin and Maria Belita are new arrivals in the ranks of the Ballet Theatre. Maria Belita, whose full name is Maria Belita Jepson-Turner, is sixteen, English, a well-known skater and for several seasons has been a protege of Dolin. Mme. Walter Toscanini, the former Cia Fornarola, La Scala prima ballerina, has joined the company as Ballet Mistress in addition to Mme. Julietta Mendez.

WHEN THE DANCERS of the Ballet Russe de Monte Carlo finally assembled at the Metropolitan all of the principals but Igor Youskevitch and Michael Panaieff were in their rightful places. Youskevitch is still expected to join the company.

EVERY SOUL IS A CIRCUS is the title of the new ballet which Martha Graham will do this season. The line is taken from one of Vachel Lindsay's poems and the motif is much lighter than anything Miss Graham has attempted heretofore. It will be a full length ballet, taking slightly less than thirty minutes for presentation and will be set to music by Paul Nordhoff. Another male dancer, Mercier Cunningham, of Seattle, Washington, has joined the company and with Eric Hawkins, who was with them last season, will be featured in this new work. In addition to Miss Graham and the two men, four girls will be used. The number will be introduced at the company's first New York concert of the season, probably in December or January.

IRINA BARONOVA and her husband are in Hollywood, where the ballerina will appear in the MGM production of Florian.

MARTHA KRUEGER *who has recently danced with the Paris Symphony Orchestra and is now rehearsing under Swoboda's direction for a series of New York concerts.*

A ballet scene has been written into the picture especially for Baronova and there seems to be some possibility that *Swan Lake* will be the sequence to be used, in which case Anton Dolin will probably fly to Hollywood to partner her.

COLONEL DE BASIL and an undetermined number of dancers are sailing from England November 8 to join those already in this country preparatory to sailing for Australia December 6. Details as to the personnel and bookings are not available at this writing. It seems to be a foregone conclusion, however, that Baronova will not be in the company.

ZORINA withdrew unexpectedly from the Dwight Deere Wiman musical in which she was rehearsing and departed with her husband, Georges Balanchine, for Hollywood where she will be starred in a picture for which he will be dance director.

—*Murray Korman*

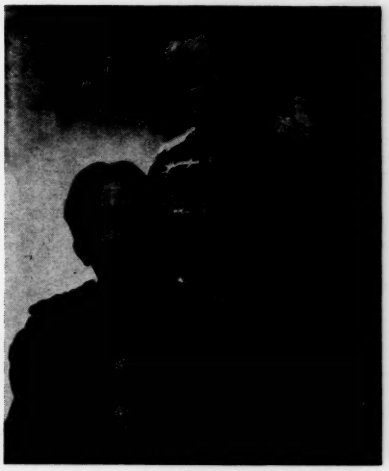
KEY TAYLOR, *a protegee of Tommy Hyde, who is now appearing in* TOO MANY GIRLS.

ANTON DOLIN will be the choreographer of a new ballet to Raymond Scott music for the Ballet Theatre's repertoire.

INEZ LE VAIL has returned after three years of work in European night clubs. She was formerly with Carlos de Vega.

DANCE CIRCLES have been startled by the announcement that at the conclusion of the tour which he has just started, Ted Shawn will disband his group of men dancers, dissolve the corporation, Shawn Dancers, Inc., and place his 200 acre Berkshire estate "Jacob's Pillow" on sale. Announcement of Shawn's future plans has not been made as yet other than the statement that "he will take a year off to clarify, prepare and create the next important chapter of his career."

BILL ROBINSON is now playing a road tour in *The Hot Mikado* which, after the closing of the Fair, returned to its original Broadway version.



HANK MOELLER *and* HAL GILLES, *who interrupted an engagement at the Rathskeller in Chicago after four and a half years, to be featured at the New York World's Fair, have now returned to the Rathskeller and are currently appearing in a new act created for them by Jack Stanly.* —*Volpe*

PAUL HAAKON is currently dancing at Chicago's Chez Paree.

AGNES DE MILLE is doing Charrell's *Midsummer Night's Dream* instead of Eugene Loring, as previously announced. Loring recently flew to Chicago to set *The City* for the Ballet Caravan's first performance there.

RUMOR HAS IT that Pierre Vladimiroff has been drafted into the French service.

SERGE ISMAELOFF and YVONNE PATTERSON recently appeared at Radio City Music Hall.

HUAPALA appeared at the New School for Social Research November 1 and at the YMHA November 5. She is being booked for several concerts later in the season.

DOROTHY STONE and CHARLES COLLINS have been playing a return engagement at the Providence Biltmore.

AN EXHIBITION of the Original Music Library of the Ballet Russe de Serge Diaghileff will open at the Kamin Gallery November 22 and will continue to December 23, under the sponsorship of: George Balanchine, Adolph Bolm, Alexandra Danilova, Anton Dolin, Alexander Gavrilov, Alicia Markova, Mikhail Mordkin, Nicolas Nabokoff, Bronislava Nijinska, Ludmilla Schollar, Igor Stravinsky, Pavel Tchelitcheff, Anatole Vilzak.

The collection consists of full scores, orchestral parts, piano scores and manuscripts used by the Ballet Russes from 1909 to 1929. Many of these are annotated and autographed by famous composers and choreographers.

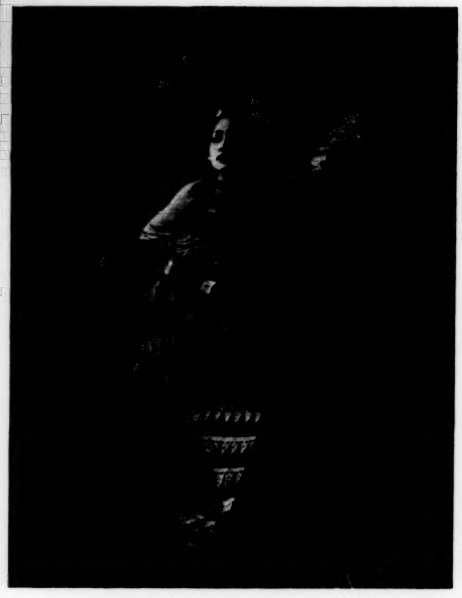
Among the manuscripts are: Stravinsky's corrected, unpublished score of *L'Oiseau de Feu,* the first full ballet commissioned by Diaghileff; Procofieff's presentation copy to Diaghileff of the manuscript, *Le Fils Prodigue; Le Lac de Cygne* shows the actual evolution of the score from the earlier arrangement to the Diaghileff version used today.

M. D. Calvocoressi, historian of the Ballet and secretary to Diaghileff, collated the collection.

Dance Events Reviewed

Critiques and News from the East and West

by **ALBERTINA VITAK**



Above, PANDJI M'LOEKKA, *a member of Devi Dja's company in a Kris dance. At the right,* DEVI DJA *in Garuda.*

BALLET RUSSE DE MONTE CARLO, *Metropolitan Opera House, October* 26-31.

There is always such an atmosphere of hysteria about the gala opening of the Ballet Russe that the dancing almost seems swept into second place by the celebrities, the throngs from the social world and the brilliance of the women's gowns. Some of the latter vie with those on the stage and many are designedly humorous in this season when fashion represents every period in history and even some which are not. As a matter of record the company was in gay spirits and danced very well—undoubtedly an expression of their united joy at being here after an eleventh hour escape from Europe at war. Of course, there were the usual ovations for the reigning favorites with the audience greeting the comparatively new *Gaite Parisienne* (still in its infancy as far as age of a ballet goes) with the enthusiastic affection warranted a tried and true friend. Alicia Markova was warmly received for her ethereal renditon of *Le Lac Des Cygnes.* Her effortless technique and the purity of her classic style leaves nothing more to be desired. Ballet students should carefully note the precise positions of her feet, heels always completely closed down to the floor. She was really splendidly assisted by Andre Eglevsky, who has rejoined the company after several seasons absence, his dancing having improved tremendously in the interval. His elevation is slow, soaring and his landings perfectly controlled. His manner of distinction was well suited to the role of the Prince.

Mia Slavenska in a becoming "up" hairdo danced the Glove Seller in *Gaite* with absolutely liquid grace and a poised assurance doubly amazing when one considers she arrived from Europe only a few hours before curtain time.

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But the unquestionable point of interest for balletomanes was *Devil's Holiday* by Frederick Ashton, the well known English choreographer. His work was new to me, as it probably is to most of us in America, so that a conclusive estimate of his worth cannot fairly be made through this single example. He leans slightly toward the bizarre, sort of a là Balanchine, achieving at times very imaginative figurations with some distinctly lovely things in the Lovers *pas de deux.* There is also a lot of humor in his style, though some of it is perhaps not as subtle as could be. The Ballet is very dancy—even the mime required to tell the story of the Devil in search of amusement is in rhythmic dance form instead of conventional gestures. The *Devil's Holiday* is light and not an important Ballet, yet it clearly shows that Mr. Ashton has not come by his reputation without reason. However, I have a strong impressoin that he is more successful in arranging a more intimate type of Ballet, as the solo dances were all far superior to the large ensembles which had a touch of musical-comedy about them. The best ensemble scenes were the Betrothal Ball scene and the last scene of Carnival. Mr. Ashton's choreographic phrasing to the sometimes fascinating, sometimes irritating Tommasini-Paganini music often gave new twists to some quite ordinary steps. Alexandra Danilova as the Daughter was well suited to the style of the Ballet, especially in her solo (costumed in a turquoise blue candy-box-looking *tutu*) wherein the accent was on some of the most sparkling *pointe* and foot work she has ever done.

The role of Devil was overstylized and indefinite, falling between a sinister or a playful characterization. Even Marc Platoff's expressive hands couldn't compensate for the weakness. A more clearly drawn characterization might bring more unity to the Ballet. The technically difficult solo for the Beggar-lover was a fine piece of work both by Mr. Ashton and Frederic Franklyn, who danced it with consummate skill and artistry. This dance with its tricky knee and almost acrobatic floor work probably could come to be regarded as one of the really good male classic solos such as Blue Bird, etc. Another fetching solo was the Gypsy, for Natalie Krassovska, a brilliant display of lightning-quick *batterie* and *pointe* work.

The several elaborate scenes and the attractive costuming were striking, the colors in both being an outstanding feature.

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In *Capriccio Espagnol* Massine had the collaboration of Argentinita and it is not possible to say just how much aid she rendered him. At any rate, between them they arranged a colorful and spirited work in Spanish style to the marvelous Rimsky-Korsakoff music which carries the whole Ballet along. Without a story beyond that of a gay crowd watching some fortune telling gypsies (Massine and Mia Slavenska) dance until dancing becomes general, there were no real high spots except Massine's dance. Though it does not compare to his Miller's Dance from *Tricorne* his great style in Spanish is always exciting to watch. The ensemble dances were well presented authentic folk dances rather than theatricalized versions of the real thing.

●

Massine's newest symphonic Ballet *Rouge Et Noir* is a departure from his previous

ones, all of which were lavish spectacles in every respect. It has a new note of stark simplicity that serves to emphasize the actual dancing of the stylized ballet figures themselves. The severely simple costuming by Henri Mattisse, of varied hued tights, must have been the very keynote to Massine in arranging his patterns, and not just a successful adjunct. Against the pointed arch of the background every step and line of each dancer contributes its full value to the whole, which is a happy circumstance when such artists as Markova, Rostova, Krassovska, Guerard, Platoff and others are the executants.

The pace of the Ballet was generally slow after the smooth melodic beauty of the Shostakovitch *First Symphony*. Some of the most telling portions were often just a single dancer (Markova) in *pas de bourree* down the center of the stage or some poetic pose in the tableau-like grouping. Mark Platoff was oustanding for his regal bearing and the dramatic power of his style.

The several program notes about the abstract theme were superfluous as the underlying mood of impassioned drama and the beauty of the movements were sufficient in themselves. But there are, regrettably, always those who require a story or explanation with dancing. In my opinion this type of pure dance Ballet, even if not arranged to a symphony, is the highest form of ballet art.

●

In presenting *Igrouchka* as a new item of the repertoire it would seem that Fokine is running out of material, for it has been done several times at the Lewisohn Stadium here and in New York night clubs some years ago. Still there shouldn't be too much complaint, as it is an amusing "cute" little thing with plenty of the Fokine charm of style and wit and Gontcharova scenery and costumes. The first performance was accompanied by two other Fokine works, the ever thrilling *Prince Igor* and *Carnaval*. The latter, used frequently now as an opening Ballet, is charming alright but does drag in spots if it is not blasphemous to say so. It seems to be an interesting commentary on the progress ballet has made since *Carnaval* was such a tremendous success in the so-called Golden Age of Ballet some twenty-five years ago.

●

Two important Ballets remain to be reviewed in the next issue. Of the new works reviewed above *Rouge Et Noir* is by far the one most worth all the effort. I look forward to seeing it again, as I am sure I will find much that escaped me with only one viewing.

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THE BALI AND JAVA DANCERS WITH DEVI DJA, *Guild Theatre, October 27.*

New York City is truly a wonderful place! Everything comes here eventually, even that which most of us have long yearned to travel half way around the world to see—the famous dances of Java and Bali in their authentic form. It is natural that some of the value was lost in transplanting to the stage that which was not made for it, but there was little to criticize on that score here. However, it was something acquired rather than lost that was a trifle disappointing. Probably while en route here in their tour of Europe they acquired somewhat too much showmanship, an element having no place at all in a performance of this kind. Or perhaps it was in their zeal to cater to our Western taste that they overdid things at times, such as the droll fellow with the odd native robe who repeated his little stunt too often. And there were too few of the court dances. Also the attempts at decor detracted rather than added anything to the picture.

But the dances were rich in the flavor of the East and were well presented. Most revealing were the court and folk dances. They, at least, gave a glimpse of that which we hoped to see as well as the different customs of these foreign people, like the *Piring* (from Sumatra), a popular village pastime which, though nothing more than rhythmic manipulation of dishes, was highly interesting. (Probably many in the audience went home and tried it with their best Haviland!)

Most of the dancers were agile and skillful in their peculiar (to us) style. Devi Dja was one of the most intense dancers I've ever seen. Her first dance, *Garuda*, based on the imitation of bird life, was a wonderful exhibition of control and coordination with exquisite use of her hands. Yet I, for one, still hope to go that half way around the world and see the absolutely unadulterated form.

●

WALTON BIGGERSTAFF AND RUTH VOLLMER, *Barbizon-Plaza Concert Hall, October 29.*

In a very short program of dances, the content of which was for the most part too decorative in approach, Walton Biggerstaff and Ruth Vollmer, a handsome pair, made their New York bow. Their work combines both the ballet and the modern methods. Miss Vollmer has a lyric quality, but leans most promisingly toward comedy, her *To Horse*, though a bit obvious, being a delightful example of this. Mr. Biggerstaff, who has a genial manner, is strong and athletic yet extremely supple.

The arrangements, I assume, were his. Good in ideas and spatial design the dance contained much variety in the movement. However, several were inclined to be over-arranged—almost cluttered up—with too many steps which weakened the impact.

The best numbers were all in the second half, with such provocative titles as *Funeral March to a Politician, Dude Ranch* and the quite lovely *Dance in Three Parts.*

MARINA NOVIKOVA *and* MILADA MLADOVA *in Devil's Holiday as presented by the Ballet Russe at the Metropolitan.*

CALIFORNIA
by DORATHI BOCK PIERRE

SERGEI TEMOFF. *Ebell Club of Los Angeles, October 2.*

Sergei Temoff, with Lynne Shannon as narrator, assisted by Anna Gerova and Donn Duggan, dancers, and accompanied by Irene Dalton, gave a full program at the Ebell Club.

The only numbers in which Mr. Temoff seemed to enter whole-heartedly were the humorous ones such as the sad lover *Dourashkin* and as the *Music Box Puppet*, which number he danced with Miss Gerova. His program should have more of this type of work, which he does very well; and the *Three Great Lovers*, pure pantomime, should be omitted from future programs. Pantomime, unless it is superlatively conceived and timed, is apt to miss its point entirely and become ludicrous. His Romeo served no purpose. Casanova was a clever idea, well conceived, but missed its mark because of his poor fencing. Surely a dancer could easily learn a few authentic fencing tricks. Dourashkin, third of the lovers, was a humorous swain imagining how he would make love to his absent lady-love, and was the best number on the program.

Anna Gerova seemed sadly out of place in a dance concert. She is buxom, and this detracted from every number she danced except the Can-Can, in which it seemed completely in place.

Mr. Duggan appeared in only one number, the last on the program: *Night on the Bald Mountain*, based upon an old Russian legend.

The outstanding hit of the program was Lynne Shannon, the narrator. She is a very beautiful young woman, with a charming and well-modulated speaking voice.

The use of a narrator on a dance program is not new, and could be used advantageously more often. It is a threat, however, for the dancers will have to be at least as good as the narrator; or, as in this case, the narrator will overshadow them and remain in the spectator's mind as the outstanding personality of the performance.

The Ballroom Observer

***In which is presented the Varsouvienne with pictures posed by* MARLYNN & MICHAEL**

***by* THOMAS E. PARSON**

OF ALL the varied types and styles of social dances presented during the convention season, none received the press recognition and acclaim as was accorded the attempt to revive a few of the old-time favorites, i.e., the *Varsouvienne,* the *Rye-Waltz, Polka,* etc. Even the *Boomps-a-Daisy* was heralded as a welcome, and in some instances a necessary diversion from the "present day madness" of jitterbugism. Favorable reaction on the part of the dancing public was, as a natural consequence, expected; that it has already materialized is the word from scores of ballroom teachers.

Nearly two years ago Marlynn and Michael began luring customers into the Rainbow Grill by displaying—then actually teaching—a step or two of the *Polka.* In a few weeks this team will begin their third consecutive year as the featured attraction in the Night Club in the Clouds. And they expect to lure many more newcomers, as well as hold the interest of the old standbys, by including a lesson in the *Varsouvienne.*

The *Varsouvienne* may or may not be the life of your party. It will depend largely on your clientele, together with the manner in which it is presented. As a diversion it has already proved successful in several groups visited by your observer. Overhead were many remarks to the effect that it was a welcome change in an evening of Fox-Trots and Waltzes. In any event, we hope you like it.

THE VARSOUVIENNE—Mazurka (3/4) rhythm.

Posed by Marlynn & Michael.
Danced in closed position. Gentleman's part described—lady dances counterpart.

FIGURE 1

Moving sidewards toward L O D. Preparation: LF raised behind RF (Ill. 1.)

Side L	1
Close R to L	2
Side L	3
Point R to R side (Ill. 2)	4–5
Raise R behind L	6

2 meas.

On ct. 3 partners commence turning *Left* so that point (ct. 4-5) can be executed toward L O D.

Start with R F and repeat first 2 meas. Total—4 meas. On ct. 3 partners commence turning *Right* so that point (ct. 4-5) can be executed toward L O D.

FIGURE 2

Moving sidewards toward L O D. Preparation: LF raised behind RF. (Ill. 1.)

Side L	1
Close R to L	2
Point L to LOD (Ill. 3)	&
Hop slide on R, raise L behind R (Ill. 4)	3
Repeat above	4 5 & 6

2 meas.

Side L	1
Close R to L	2
Side L	3
Point R to R side	4–5
Raise R behind L	6

2 meas.

On ct. 3 (3rd meas.) partners commence turning *Left* so that point (4-5) can be executed toward L O D.

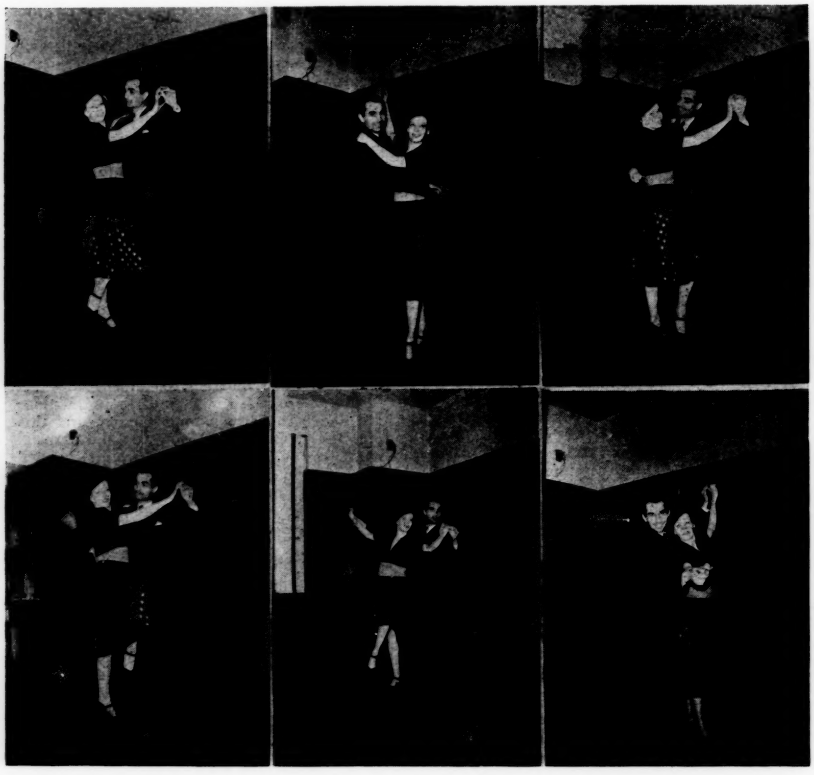
Start with R F and repeat from 1st meas. Total—8 meas. On ct. 3 (7th meas.) partners commence turning *Right* so that point (4-5) can be executed toward L O D.

VARIATION—Fig. 1

Partners assume position shown in Ill. 5, lady on outside. Progressing toward L O D, lady travels across in front of partner to position shown in Ill. 6, ending in point (ct. 4-5). On repeat, lady travels across in front of partner to original position.

VARIATION—Fig. 2

Partners assume position shown in Ill. 5. In this position, partners execute first two measures. On third measure, lady travels across in front of partner, ending in point (4-5). On repeat, lady is at gentleman's left through fifth and sixth measures. On seventh measure, lady travels across in front of partner, ending in point (ct. 4-5).



DO YOU KNOW YOUR DANCING?

Answers to questions on page 14

1. Vera Zorina.
2. Victor D'Andre.
3. Sai Shoki.
4. Uday Shankar.
5. Geoffrey Whitworth.
6. Fred Astaire, Eleanor Powell, Bill Robinson.
7. Mahommed instituted the dancing dervishes in imitation of the Christian practices of his time.
8. The Greeks.
9. England is the home of the country dance.
10. She was born in Canada.

Bulletin

DANCING MASTERS of AMERICA, Inc. and Its Affiliated Clubs

by WALTER U. SOBY

DEA OFFICERS

The newly elected officers of the DEA are: (seated, left to right) PATRICIA O'CONNOR, ADOLPH BOLM, DMA PRESIDENT LEROY THAYER, PRESIDENT MARY O'MOORE, SECRETARY THOMAS E. PARSON, JAMES DONNELLY. *Standing, left to right*: EVELYN BOARDMAN, PHYLLIS EASTWOOD, RENEE P. HILL, CEDRIC LINDSAY, MARGARET BURTON INSLEE, MILDRED DREWES, FRANK HOWELL.

"TO THE LADIES"

At recent elections of three of our affiliated Clubs women have succeeded men to the presidency: Wanda B. Clark was elected President of the Northeastern N. Y. State Council in place of Fred Herbert; Mrs. Marie Miller succeeds John Box who has been president of the Cleveland Club for seven years; Mary O'Moore will be President of the D. E. A. of New York for the coming year taking Cedric Lindsay's place. Of the twenty-four affiliated Clubs in the D. M. of A. only six have men Presidents: Ernest E. Ryan, Southern California, Club No. 1, William Murphy, Boston Club No. 7, Jack Huston, Pittsburgh No. 10, Leo T. Kehl, Wisconsin No. 12. Leroy H. Thayer, besides being national president, is also President of the Washington Club No. 17 and Bert Bertram is President of the Georgia Club No. 22. There are only six clubs out of the twenty-four that have men secretaries. They are Josef Castle, Fla. No. 2, Joseph Buechler, Northeastern N. Y. No. 5, Matthew A. McDermott, Rhode Island No. 9, Cleo P. Smith, Wisconsin No. 12, Jack Rand, Ga. Club No. 22, and Thomas Parson, D. E. A. N. Y. Club No. 24. It is also a fact that most of the other offices such as vice-president, treasurer, director, etc., are held by women. The reason that women are holding many responsible offices in our Clubs is due to the fact that now there are approximately only 200 men who are members of the D. M. of A. out of a total membership of nearly 1,300. So it is the ladies who are guiding the business and social affairs of our organization although of the National Officers nine are men and three women, in addition to a Dean of Women, Miss Vida Godwin.

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CONVENTION CHAIRMAN

President Thayer has appointed Mr. Jack Bowman of Pittsburgh Chairman for the 1940 Convention which will be held in Pittsburgh the entire week of Aug. 4, 1940. The Dancing Masters of Pittsburgh met at the Jacques Studio of Dancing Sunday, Nov. 5. An important business session was held at noon and each school represented at the meeting paid a fee which will be used as a fund for entertaining the D. M of A. Convention in 1940. A very fine program was presented by the following members: Helen Schelot, Military Tap; Karl Heinrich, Character Ballet; Ruth Fairgrieve, Novelty Tap; Frank Eckl, Jr., Ballet; Jay Dash, Advance Tap; Ben Hasson, Acrobatic; Theresa Jacques McMinn, Dorothy Arbogast, Kitty MacDowell and J. Kierstad presented ballroom routines. Officers for 1939 and 1940 include Jack Huston, President; Karl Heinrich, 1st Vice-President; Mamie Barth, 2nd Vice-President; Theresa Jacques McMinn, 3rd Vice-President; Helen Schelot, 4th Vice-President; Rae Russell, Secretary-Treasurer; Jane Vella, Martha Rose Schweibinz, Winona MacDowell and Oscar Conrad, Directors. The Jacques were hosts at a cocktail party following the session.

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CLUB NAME CHANGED

Club No. 17, formerly known as the Dancing Teachers Club of Maryland, Virginia and Washington, D. C., has changed its name and will now be known as the National Capitol Dance Association. Julia Harper taught Ballet, Miss Julia Cunningham, Tap, and Calvin Meyers, Rumba at the October meeting. ●

NORTHEASTERN N. Y. STATE COUNCIL No. 5

The second meeting of Club No. 5 took place in Albany Sunday, October 29, and was, very well attended. It was a Halloween supper party followed by a two-hour demonstration period. Since so many of the members bring assistants to each meeting for the work it was decided to form a junior or student body for these girls. They are between fifteen and seventeen years of age. They will not be allowed to sit in on the meetings but will be able to take the work afterward. It is understood that when they reach the required age they will become D.M.A. members. This is intended to create a larger attendance for the work and make the teaching sessions more interesting, since many of the older teachers do not work. Election of officers for the new year took place with the following results: President, Wanda Clark, Glens Falls; 1st Vice-President, Gertrude Hallenbeck, Albany; 2nd Vice-President, Gertrude Blanck, Schenectady; Secretary-Treasurer, Joseph Beuchler, Scotia; Assistant Secretary, Fred Herbert, Schenectady; Director for Three Years, Rita Caswell, Amsterdam; Delegate-Director, Oscar Hallenbeck, Albany. The faculty included: Joseph Beuchler, Tap; Gertrude Hallenbeck, Ballet Technique, and Fred Herbert, Ballroom. Mrs. Ingersoll and Mrs. Doerer, who were on the faculty, were unable to be present due to a death in the family.

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MICHIGAN CLUB ELECTS OFFICERS

The Dancing Masters of Michigan have elected the following officers for 1939-1940: Gertrude Edwards Jory, President; Theodore J. Smith, 1st Vice-President; Sylvia Hamer, 2nd Vice-President; Jane Caryl Muffat, Secretary; Jack Frost, Treasurer; Fred Ring, Sergeant at Arms; Sylvia Hamer, Parliamentarian; Lillian Joyce Wasson, Reception and Publicity; Elaine Marie Arndt, Principal. The Board of Directors consists of: Gertrude Edwards Jory, Theodore J. Smith, Sylvia Hamer, Jane Caryl Muffat, Jack Frost, Florence S. Young, Virgiline Simmons, Joe Berlin, Phil Osterhouse.

A Normal School will be held at the Book Cadillac Hotel November 26 with the following program: Berenice Holmes, character, ballet and toe; Eddie Hanf, advanced tap; Floyd Zimmerman, beginning and intermediate tap dances; Olga Fricker, modern technique; Theodore Smith, Cecchetti method; Phil Osterhouse and Florence Young, ballroom. ●

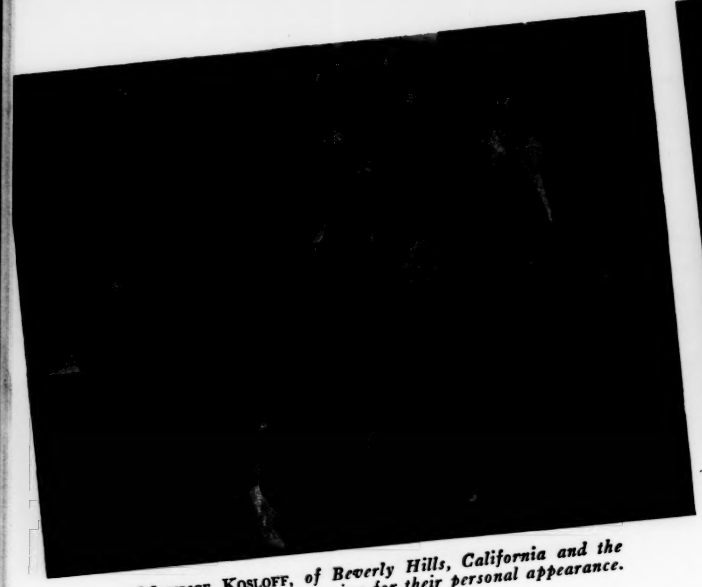
CLEVELAND AND OHIO ASSOCIATION

The Cleveland and Ohio Dancing Teachers Association held a one-day convention at Hotel Statler in Cleveland, Ohio, on Sunday, October 1st. Although the attendance was less than usual, the material presented was excellent. Jack Frost, of Detroit, Mich., taught ballet, character and tap; Florence Dunn, of Pittsburgh, Pa., presented ballet and tap; and Johnny Gibbons, of Cleveland, Ohio, presented tap also. The ballroom teachers were Lloyd C. Foster, of Cleveland; Adeline Ott Lahrmer, of Akron; William Cassidy, of Salem, and Walter A. Wenzel, of Massillon. At the business meeting the following officers were elected: Marie E. Miller, President; Clement O. Browne, 1st Vice-President; William R. Detwiler, 2nd Vice-President; La Rue C. Hope, Secretary; Lloyd C. Foster, Treasurer; Helen J. Wheeler, Principal; William Cassidy, Johnny Gibbons and Henry O. Oster, Trustees. John Box was unanimously elected a life member of the association for valuable services rendered to the Cleveland and Ohio Association. Akron was selected for the January Convention. After a banquet, John Box, the retiring president, and Marie Miller, the newly elected president, led the Grand March with the entire group taking part. Miss Wheeler, the principal, then introduced Mr. and Mrs. Lloyd C. Foster, the host and hostess for the evening. They were assisted by Rosetta Bondak, Adeline Lahrmer, William Cassidy and Walter Wenzel. The evening was devoted to dancing, stunts, and a general get-together. ●

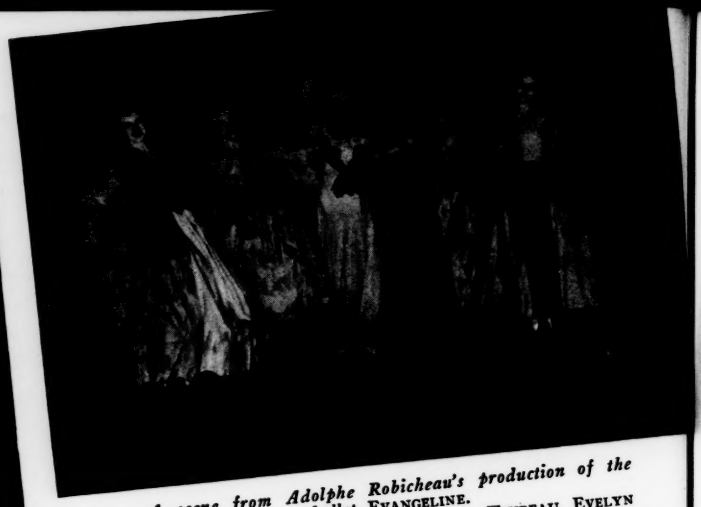
TEXAS ASSOCIATION

The Texas Association Teachers of Dancing, Club No. 11, will hold its ninth annual convention in Galveston, Texas, December 28 and 29 at the Buccaneer Hotel. This will be a joint convention with the South Texas Association of Dancing Teachers, Club No. 3. Ivan Tarasoff will be our Ballet Master for the third consecutive year. Other members of the faculty will be announced later. During the banquet on Thursday night a floor show will be presented by the South Texas Association. After the ballroom session on Friday night members are invited to demonstrate ballroom numbers.

(*Continued on page* 32)



MAURICE KOSLOFF, *of Beverly Hills, California and the* DEAD END KIDS, *rehearsing for their personal appearance.*



A scene from Adolphe Robicheau's production of the ballet EVANGELINE.
Left to right: MARION BRENNAN, MAE THIBEAU, EVELYN FORD (*Evangeline*), PRISCILLA ABBOTT *and* GENEVIEVE WELCH.

Student and Studio

• NEW YORK, N. Y.—A recent visitor to the Chalif School was Nicolas Singaevsky, Administrateur de Ballets Nijinska, who is also the husband of Nijinsky's sister, Bronislava. With the Russian ballet in town these have been busy days for the staff of the school, for among other things, they arranged for pupils to present a program of ballet, toe and character dances before an audience of 500 people at Arnold Constable's preview October 11 of costumes to be worn during the Monte Carlo ballet season. In addition to that they were invited to appear at ballet performances November 11 at Atlantic City under the auspices of the New Jersey State Teachers' Association.

The school has recently opened a special ballroom department with twenty teachers.

•

Donald Sawyer instituted the first of a series of Key Cities Teaching Tours when he held courses in Chicago November 4 and Detroit November 6. The tour was planned to coincide with his teaching for the Chicago Association of Dancing Masters on November 5 and is the only trip he plans to make to the middle west before the holidays.

•

Eafim Geersh, who is winning considerable acclaim for the fluidity of movement which students' arms develop under his method of teaching ballet in its natural form, has five schools in New York and Brooklyn. Besides teaching ballet in its natural form he has composed both the music and choreography for such ballets as *Disappointed Debutante, Oriental Ballet* and others which are to be presented shortly both in Brooklyn and on Broadway.

•

The Four Cards who have recently returned from Europe after four and a half years are studying with Jimmy Payne, who is giving them new ideas and routines for their American engagements. Also studying with him is Princess Chyo, a versatile Japanese dancer who, in addition to her native dances, does ballet and tap. Sunny Rice, who recently appeared at the Music Hall and later at the Strand Theatre, is also using Jimmy Payne's routines.

•

Eddie Pritchard, formerly of the vaudeville team, Ann and Eddie Pritchard, started his dancing career as a child when, at the close of the world war, he performed for the homecoming soldiers. He now has a new partner who assists him in giving private lessons at his school, the Campbell and Carlette Dance Studio. They specialize in clever routines which are especially adapted to teaching.

•

Charles Clair Hassett, for eighteen years a partner of Lou Wills, well known acrobatic teacher, died October 16 in New York.

•

Sara Mildred Strauss, who has recently returned to New York after three years in Hollywood, has been welcomed back by many former students and others who are eager to become members of Strauss units. Miss Strauss is offering special courses for teachers to whom she is giving a concentrated "short cut" to her method, which she has recently simplified and which enables teachers to design interesting routines with strong flowing movement, combining power with beauty.

•

Mme. Olga Tarassova, who has appeared in Europe and the United States with such distinguished ballet companies as Nijinska's, Nemchinova's and the Chauve Sauris, has announced the opening of a studio under her personal supervision.

•

The School of American Ballet reports the following activities for some of its students during the current season. Andre Eglevsky, Jean Vallon and Paul Godkin are dancing with the Monte Carlo at the Metropolitan. Annabelle Lyon, Billie Wynn, William Dollar, Eugene Loring and John Schindehete have joined the Ballet Theatre.

Alexandra Danilova is working at the school every day during the New York engagement of the Monte Carlo. Yurek Shabelevsky, Sonia Wojcikowska and Jane Doering, formerly of the Ballet Caravan, are also at the school preparing for their tour which begins November 7 in Hartford.

• BROOKLYN, N. Y.—*Look Us Over* is the title of a mid term revue which is to be given by the Howell Dance School at the Brooklyn Masonic Temple December 8.

•

Margaret Burton Inslee, who taught the October meeting of the Boston Dancing Teachers Club, will teach for the Dancing Masters of Maryland, Virginia and Washington, D. C., on the occasion of their first One-Day Normal School November 19. Mrs. Inslee is also coaching the *Colony House Capers,* which is to be presented at the Waldorf December 1.

• JERSEY CITY, N. J.—Corinne Dell and Florence Ross, pupils of the Virginia M. Wheeler Studio had the honor of dancing on board the U. S. S. Newton October 14 in a program sponsored by the Machine Gun Squadron of the Seventh Battery. Ella and Arthur O'Donnell, whose pictures appeared last month in the Honor Role, are students of the Jersey City School instead of the Elmhurst Studio as stated.

• MERCHANTVILLE, N. J.—Gladys Kochersperger opened her studio for the fall and winter season with a reception and registration September 23.

• MONTCLAIR, N. J.—Eddie Sinclair, of New York, has taken over the tap and ballroom departments at the Bekefi School in this city.

• PROVIDENCE, R. I.—Larry Simonds of the Modernistic Studios is conducting a ballroom class every Friday at the Providence Girls' City Club for the third consecutive year. It being an open class, gentlemen are invited.

• WEST LEBANON, N. H.—The pupils of Miss Adorée's Studio of the Dance have organized a Dance Club to stimulate dance-consciousness in the pupils, parents and their friends. Meetings are held twice monthly under the pupils' own supervision and are devoted to discussions on the dance. Once a month an entertainment is staged by the pupils and parents and friends are invited. Each member receives an AMERICAN DANCER.

•

Miss Norma Boone, who has been dancing professionally for the past few years and has just concluded an engagement at the Mayfair in Boston, has joined the faculty of the Hazel Boone School of Dancing.

•

Classes at the Lillafrances Viles School of Dancing in Hyde Park, a suburb of this city, are in full sway, having commenced October 14.

The Gerrie Wisbach dance unit of the Gerrie Wisbach School is now appearing in theatres throughout New England under the name of *The Gerrie Gaye Debs*. Miss Wibach's Can-Can number and specialty, which was presented on THE AMERICAN DANCER Night at the Boston Dance Convention, was one of the hit numbers of the frequent shows. A second and third unit are now in rehearsal.

• PHILADELPHIA, Pa.—The Cortissoz Spanish Dance Group dances in and about Philadelphia and has in its repertoire authentic Spanish dances with costumes suited to the various parts of Spain and Spanish songs and mimes. Recently they presented some Andalusian dances at a lecture given at the studio by Senor Eduardo Serano Morente on the history of Spanish music and costumes. Senor Morente is a delegate from the Hispanic Institute at Columbia University.

•

Twenty students of the Lou-Ellen School of Dancing entertained the children of the employees of the traffic division of the Baltimore and Ohio Railroad October 6. The party was held at the Baltimore and Ohio Station Auditorium in Philadelphia and was warmly received. Outstanding numbers were *A Russian Fantasy* by Gene Inverso, an *Exhibition Waltz* by Nannatte and Theodore and a *Tap Tap* number by Baby Gloria Inverso, aged three.

• CHESTER, Pa. — Florence MacLean, student of Joan's Dance Studio, has joined the Casmiera troup on tour. The Wharton Sisters, who toured with Major Bowes and are also proteges of Joan's Studio, are now playing the night clubs of Chicago.

• PITTSBURGH, Pa.—The Martin Rose Studio had very successful Hallowe'en parties—one for ballroom students, one for adult students and the other for children. The school is now known as the Martha Rose Art Center, Miss Helen Falcone, an experienced music teacher, having joined the staff to give instruction in piano and piano accordion. Roy Schweibinz, brother of Martha Rose, is the studio photographer and is making very fine dance pictures.

• WASHINGTON, D. C.—Julia Cunningham, who heads the school of that name, was married to Bernhard Mayer, Jr., on November 11, at the Ninth Street Christian Church in this city.

• BIRMINGHAM, Ala. — The Miles School of this city announces that hereafter it will be known as the Miles-Snead School, Miss Jerry Snead, long an assistant to Mr. Miles, having become a member of the firm.

• TAMPA, Fla.—Kent McCord was home from the convention only ten days when her studio burned. Although it was just a week before the season's opening, Miss McCord was able to find an even better location, in the heart of the shopping district, with a completely equipped air-conditioned studio.

• GALVESTON, Texas—Several of the pupils of the Edwina Robinson Studio of the Dance will participate in the production *Galveston Gals* sponsored by the Junior Welfare and directed by Ray Walsh. Those appearing will be: Frances Michalke, Carol Pauls, Jean Wilshusen, Gladys Ann Jones, Anne Dolson, Mary Lucile Kuhn, Dorothy Dare, Odette Lee, assistant of the studio, and Elizabeth Wilson and Miss Robinson herself.

• HOUSTON, Texas—The Donovan Studios gave a program October 27 for the Parent Teachers Association at Hamilton Junior High. Fourteen pupils of the studio and Marcella Donovan Perry, the teacher, participated. Several numbers from the spring recital were repeated and the entire program was enthusiastically received by a large audience.

• CINCINNATI, Ohio — Talented dramatic and voice pupils of the Pep Golden Studios are appearing Saturday mornings at nine with Happy Hal over station WLW and at nine-thirty on station WCPO in Pep Golden's Jewels, a diversified program with Pep Golden as commentator.

• AKRON, Ohio—Janet Lee Sweitzer and Carolyn Crum, both five years old, and Eddie Myers and Sandra Lynn Bunts, both four, were selected as winners from among scores screen-tested in the Adeline Ott Lahrmer Studio Opportunity Contest. Audience vote and professional judging entered into their selection. One of the rewards was registration in the Screen Children's Handbook and the other was a scholarship in the school for each.

• CANTON, Ohio—A new feature this season at the Mary Margaret School of Dance is a dance appreciation course. Pupils of the school and their parents and friends meet in the studio once a month to learn more about dancing and its related arts. The October meeting was Eleanor Powell Day and included a lecture, dance numbers by several of the pupils and contests in which everyone participated. The remainder of the time was given over to the casting of a play, *Christmas Windows*, to be presented at the annual Christmas party in December. The group voted for Ginger Rogers as the subject of the November meeting. Mary Margaret hopes to have a movie of some of the pupils in their recital dances to show at one of the future meetings.

•

Ruth Ahlers is opening a new studio on the corner of Townsend and Miller Avenues.

• SOUTH BEND, Ind.—Marie Buczkowski, in addition to having opened studios in Fort Wayne, Elkhart and New Carlisle, Indiana, is managing a professional line of six girls who have received all of their tutelage under her direction.

• CHICAGO, Ill.—Gladys Hight has opened branches in Winnetka and Evanston, Ill., which she operates in addition to her branch at the Edgewater Beach Hotel. Recently Miss Hight routined a number for Talia, a dancer from Hollywood, for use at the Blackhawk Cafe, where she is now soloist.

•

Lorraine Wesol, an advanced student in ballet and tap from Virginia Zimmermann school, assisted Miss Zimmermann in teaching a character and toe number at the October meeting of the Chicago Association.

•

Teachers for the regular monthly meeting of the Chicago National Association of Dancing Masters, which was held November 5 at the Congress Hotel, included: Donald Sawyer, Paul Shahin, Virginia O'Brien, Batonerre Edward B. Smith, Dorothie Littlefield, Billie Moyer and Vera Mirova. The association plans its first One-Day Traveling Normal School for the season November 19 at the Kirkwood Hotel, Des Moines, Iowa, under the direction of Secretary Wm. J. Ashton.

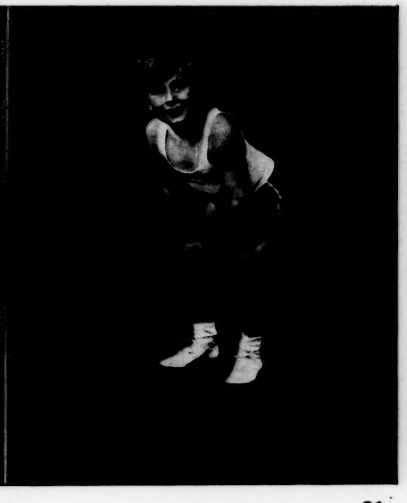
• DETROIT, Mich.—Nicholas Tsoukalas has returned from a summer spent in Europe during which time he was caught in the general confusion of returning tourists. He has resumed his classes at the Monte Carlo Studios.

• McALESTER, Okla.—Glenn Shipley has opened a new studio in Holenville, Okla., which he is conducting in addition to the school he has maintained in this city.

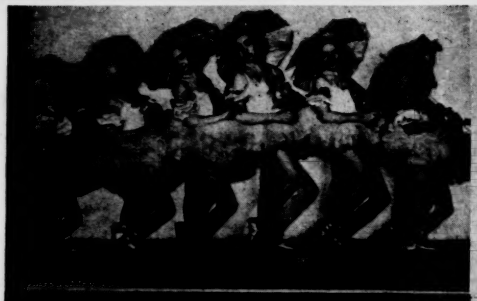
(*Continued on page* 33)

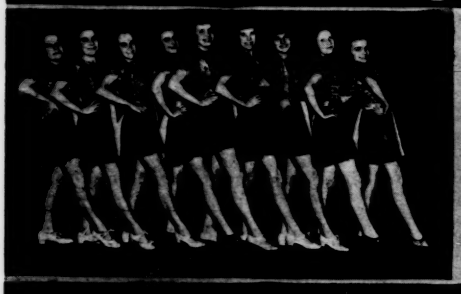
SID FINKLEA, *artist pupil of Nico Charisse, Hollywood, who has joined the DeBasil ballet company for its Australian tour.*

KAY ALLEN *of Hamilton, Ontario, Canada, who has been studying with Frances Cole in New York City.*



BOBBY BRANDT, *five year old acrobatic pupil of Lou Wills, New York.*





★ ★ ★ Honor

Starting at top of page, reading down:
Left to right — TREVA CHAMBERS, MARY KOBER, LIBBY PRESUTTE, PATRICIA MCCARTHY, JEAN KOBER and DORIS MINGES, *students of Gladys Bliss School of Dancing, Rochester, N. Y.;* SHIRLEY BOCKVOLD, JANE ANN HOLMES, CAROLINE HILL, JEAN BAYLES, CAROLINE KIRK *in the recent recital, "Dotty Polka," for the Georgette Werner School of Dance, Peoria, Ill.;* HAZEL WOOD, RUTH MILLER, MARJORY WHELTM, NATALIE MAGOWAN, CHARLOT PERRY, THELMA SARGENT, EILEEN TOUGH, MARTHA RANDALL, MARILYN RICE, *all Honor Roll Students of the Audrey May Gilman School of Dance, Medford Hillside, Mass.;* JANET FORNEY, PATSY GOVERT, JANE ANN BECK, VIRGINIA NORRIS, LEANOR COFFMAN, JILL TURNER *and* DONNA LEE SPITZ, *pictured as they will appear December* 8 *at the Paramount Theatre in a stage revue, "Backyard Follies," produced by Jack Cavan, Hammond, Ind.; a group of star advanced babies of the Dorothy Weikerth School of Dancing, Houston, Texas—left to right:* PEGGY JEAN LEPPER, CHARLES ROHRER, SALLY TILSON, BOBBY HAWKINS, LINDA CALAHAN, CELESTE HAGER; *and pupils of Rueth Devenne Ferguson, who has opened her own studio in El Paso, Texas.*

Second row—DOLORES ZOLNER, *pupil of the Howell's Dance School, Brooklyn, N. Y.; an action shot of* SHIRLEY KLINE, *talented* 11 *year old student of Maxene Mollenhour, South Bend, Ind.;* FERN FINKELSTEIN, *pupil of the Ward Sisters Studios of Dance Arts, Minneapolis, Minn.;* PATTY ANN ODELL *and* FRANK TALLEY, JR., *pupils of Frances Burgess School of Dancing, Ft. Worth, Texas; and left to right standing*—SHIRLEY BAKER, JANET PATTERSON, GLORIA HOLLINGER, JEAN BAUER, JOAN BAUER, PATRICIA EDISON, BARBARA LEE BOYERS, JEAN WILTROUT; *seated*—JEAN SWENSON *and* CAROLYN MOUNTFORD, *pupils of Adeline Ott Lahrmer School of the Dance, Akron, Ohio, as they appeared in the Military Toe number used in "Rhythm Revue of* 1939."

Below, top—BEA FREDERICK, *advanced senior student in all types of dancing at the Gladys Forrester Studios, Winnipeg, Man., Canada; bottom* — JEANNE RUTH KAITZ, *student of William T. Murphy, Vogue Studios of the Dance, Boston, Mass.*

Roll ★ ★ ★

Reading down, starting at left—JANIS REYNOLDS, *nine year old tap pupil who made her first professional appearances this year at upstate resort hotels, student of the Bunting School of the Dance, Margaretville, N. Y.;* BARBARA HOLE, *nine year old tap pupil who has been in the Marjorie Jeanne's School of Dance, Muncie, Ind., since the age of two;* MARJORIE SPREEN *of the C. and D. Dance Studios, Hackensack, N. J.;* EFFIE SMITH *and* JOHN BUTLER *as they appear in the Greenwood, Miss., Civic Ballet under the direction of Whitford Price; left to right*—ALBERT BRANDOW, MICKEY CONROY, MARY ALICE JOHNSON, DORIS KEALY, RONALD MARCELLA, JOANN PARRIS, JANET HASTINGS *and* HELEN JENKINS, *pupils of Joan's Studio of the Dance, Chester, Pa.*

Second row—*"Wooden Shoes" (lower row)*—NANCY LOU MOSS, LAURABELL RUSSELL, BECKY MUENNIG, HARRIET RECORD—(*2nd row*)—MARY LOUISE STINES, LORA LOU MORTON—(*3rd row*)—JOAN SMITH, CAROLYNN CHEW, MAY ANN LEGG *of the Hatley School of Dance, Joplin, Mo. Some members of The Cortissoz Spanish Dance Group appearing in and about Philadelphia in authentic Spanish Dances, Songs and Dramas, reading left to right* — NINA TERESITA, SERENA MARGARITA, GEORGINA, VIRGINIA ANITA, CATALINITA. *A tap group from the Nellie Cook School of Dancing, Brooklyn, N. Y.*—FRANCES NEVILLE, DOROTHY HODGKISS, JOSEPHINE BLUMENBERG, GEORGE FLORENCE, EDYTHE KIERSTED, GLADYS ZIRKEL *and* LUCILLE BROCKMILLER; ELEANOR SMITH, EDITH MOSTRANGELI, LILLIAN TERRELL, FRANCIS KIERNAN, FLORENCE CAMERA (*Directress*), MADELEINE CAVELL, AUDREY KLEIN, ELEANOR RAMIREZ, *in a scene from the ballet "Harlequin" presented by Miss Camera at her June Recital in Trenton, N. J.; front row*—MARGARET BLAU, MARION HUFFMAN, VAL JEAN KLUPPEL, BARBARA GOSS, JULIEN EPSTEIN *and* BARBARA JEAN TENGG; *second row*—BEVERLY JO WARD, NINA MARIE BRYAN, MADALINE DEASY, BARBARA HAYWORTH; *third row*—JOYCE MONTGOMERY, ESTHER BLAU *and* FLORENCE DUCKWORTH, *students of Emmamae Horn River Oaks School of Dance, Houston, Texas, and a group from the baby classes of the Shupe Studios, Warren, Ohio.*

Below, top—GWENNIE MCHUGH, *nine year old tap and toe dancer of the MacDowell School, Uniontown, Pa.; bottom*—MARILYN SANDQUIST *and* RUSSELL HEBERT, *who received five-year pins from Dolores Magwood, Worcester, Mass.*

★ ★ ★ Honor

*Starting at top, reading from left to right—*JEANETTE REED *and* LAVERN POPOVIA, *students at the Bess Newton Brown Studio of Dance, Warren, Ohio;* ARNIS LAWRENCE *and* MABEL KESSE, *students at the Lottie Atherton School, Malverne, L. I.;* JOANNE *and* JACKIE, *daughters of Garnet Kaye, principal studio pianist of the Martha Rose Studios, Pittsburgh, Pa. (Studio photographer—Roy).*

Second row—A student of the Lou Ellen School, Philadelphia, Pa.; a student of Roma Serra, Pittsfield, Mass.; JOAN STOCKE, *9 year old talented pupil of Miss Elmer Wheatly, Waco, Texas (photo by Mickle); and the* LOU SISTERS, *who study with Alan DeSylva at the New York Studios.*

*Third row—*EILLEEN ADLER, *clever daughter of Captain and Mrs. Alfred Adler who appeared on the stage of the Huntington Theatre, student of Gaynell and Willard, Huntington, L. I.;* LINDEN MARCHANT, *4 year old pupil of Dorothy Babin Dancing School, New Orleans, La.;* JOHNNY DRIEHS, JR., *and* RUTH ZIMMERMAN, *Cincinnati's Juvenile Adagio Duo, protegees of the Pep Golden Studios; and* EDNA REYNOLDS, *student of Mildred Drews, Richmond Hill, L. I.*

*Fourth row—*DOROTHY ANDERSON *of the Hoffman School, Washington, D. C., who made the Honor Roll by bringing in 20 new pupils during October to the Annapolis Branch School in Maryland;* FRANCES STUTZ, *a talented young dancer of the Julia Mildred Harper School of Dance, who will receive her diploma at the end of the 1940 season for completing a 600 hour student's course in dancing.* THUDA HEENAN *of the Junior Professionals in Kathryn Duffy's School of Dance and Stage Productions, Oklahoma City, Okla.; and* JOHN MAHON, *8 year old pupil of Rueth Devenne Ferguson, El Paso, Texas.*

*Below, top—*HELEN CHANEY *of the Cranford Branch of the Leona Turner School of Dancing, and below—*BUBBLES BROWN, *talented dancer and Radio performer, pupil of the Jones Dance Studios, St. George, S. I., N. Y.*

Roll ★ ★ ★

Below, top—VIRGINIA BAILEY, *who specializes in eccentric work, is a pupil of the Dentino School of Dancing, Peoria, Ill., and below*—RIA JEFFRE, WINNIE ELLIS, GLORIA WATERS, CELIA VALLEJO, MARJORIE ADAMS, LUCIA VALLEJO, *pupils of the Irma Hart Carrier Studio of Dance, Havana, Cuba.*

Starting at top of page, reading from left to right are—DONALD CAPWELL, *11 year old pupil of the Marguerite Reynolds Dance Studio, Brooklyn, N. Y.;* MISS NAOMI BORSHOLT, *The Book Worm pupil of Ruth Zimmermann, Chicago, Ill., who scored a tremendous success in the last revue with her comedy dances; and* CHARLOU HILL, *student of Renee P. Hill, Wayne, Pa.*

Second row—PATTY JOY, *student of Dorothy Kizer at the Stockman Dance Studio, Indianapolis, Ind.; the next picture is from the Jackie White Studios, Birmingham, Ala., and* "LAMENTE" MODERNE, HARRIETT RYAN *and* CRYSTAL SHOW, *graduate pupils of the Betty Mae Harris Studios, Boone, Iowa.*

Third row—BETTY SAUNDERS, *featured dancer AK-SAR-BEN Summer Shows, pupil of Cora Quick, Omaha, Neb.;* SHIRLEY MARIE GATES *of New York City, featured dancer in Haskell Peterson Dance Revue, New Rochelle, N. Y.; and* PEGGY LOU NEVLING, *student in ballet and tap at the Audrey Ann Studios, New Kensington, Pa., and daughter of Helen Schultz Nevling, teacher and directress.*

Last row—MISS BETTY ENGEL, *pupil of Marie E. Miller, Cleveland, Ohio;* MARGARET BLAINE CHAMPE *of the Schrader Studios, Charleston, W. Va.;* MISS RUTH TUSSO, *student of George L. Alexander; and* DORIS GLENN, *pupil of the Marylin Youmans Dance Studio, Savannah, Ga., who was one of the feature dancers on the program presented by Marylin for the Lions Club Annual Barbary Coast Brawl.*

Honor ★ Roll

Starting at top, reading from left to right—TRINX *and* TONY, *a smart team with five years' training at Larry Simond's Modernistic Studios, Providence, R. I., are now appearing professionally with 14 fine routines including a variety of tap, ballroom, waltz, Lindy and Jitterbug;* MARY REMBER, *pupil of the Ebsen School of Dancing, Orlando, Fla., winner of the Coppelia Medal in the Florida State Dance contest sponsored by the Florida Society of Teachers of Dancing, Affiliated Club No. 2, DMA;* ELINOR KEY, *advanced tap pupil and assistant teacher of Zenobia King, Anniston, Ala., taken in action.* ALICE MITCHELL *of Amsterdam, N. Y., who has studied at the Blanck School of Dance and Radio, Schenectady.*

Second row—EVELYN LILLIE, *pupil of Miss Ruth Ahlers Dancing Studio, Cincinnati, Ohio;* ELAINE LEVY *of the Dorothy E. Kaiser School of Dancing, Glendale, L. I.;* AUDREY TIETJEN, *lovely talented pupil of Virginia M. Wheeler's Jersey City School;* KEITH *and* JACK SCHREINER, *pupils of Mary Stoddard McNett, Ottumwa, Iowa, who are well known for their singing and dancing.*

Third row—CAROL JUNE ZEIDER *and* PETE SHAUP, *students of Dorothy Dale Weaver School of Dancing, Alliance, Ohio (photo by Demit Brothers);* MARY JANE NEAL *of the Rowley-Felix Dance Studio, Huntington, W. Va.;* MARY LEA FREEL, *student of Gail Spannagel, E. St. Louis, Ill.; and* WALTER KOREMIN *M.C. of the Ruth Cater Dance Troupe, performing nightly in Paterson, N. J. Walter hails from the Ruth Cater Passaic Dance Studio.*

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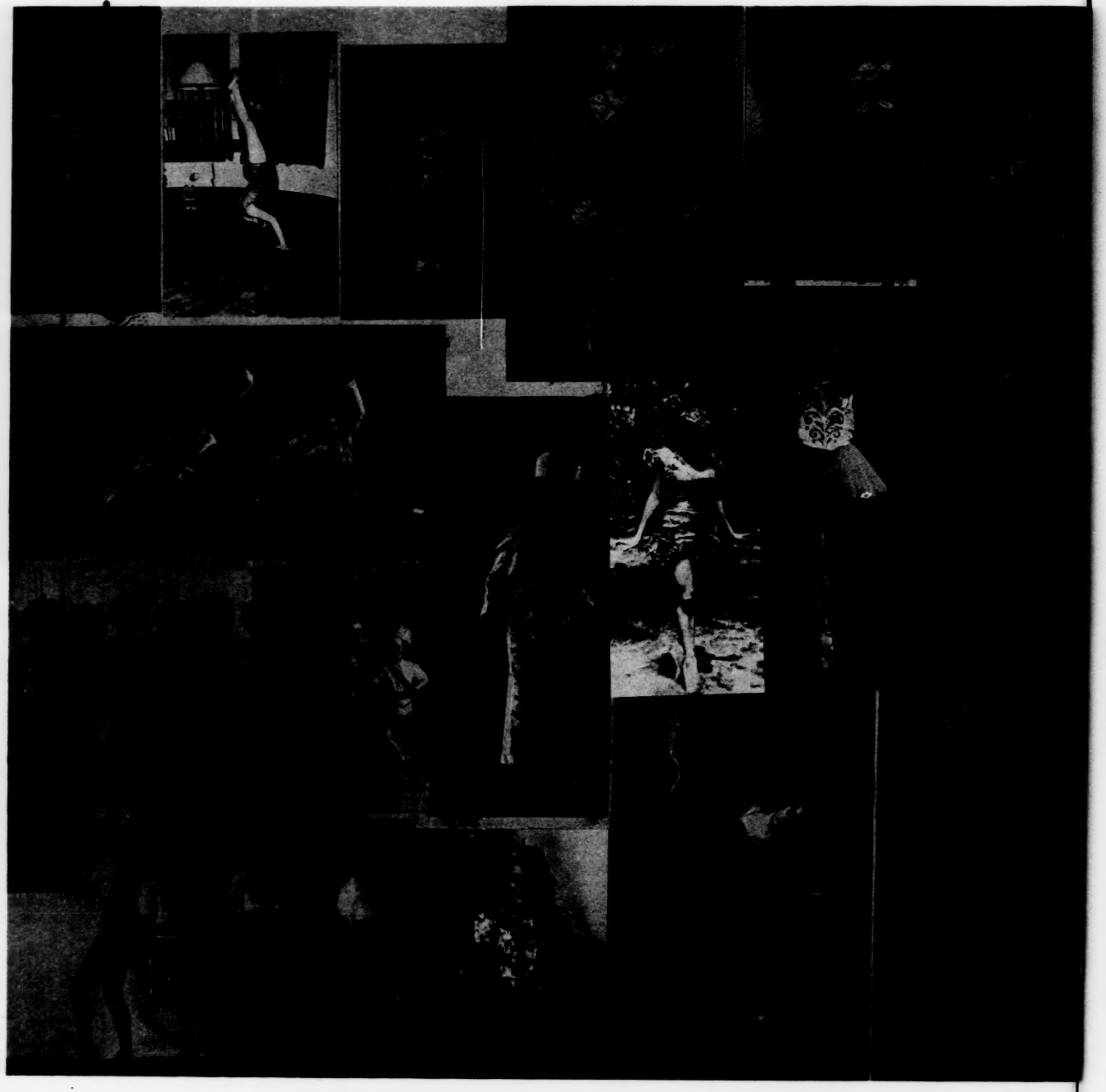
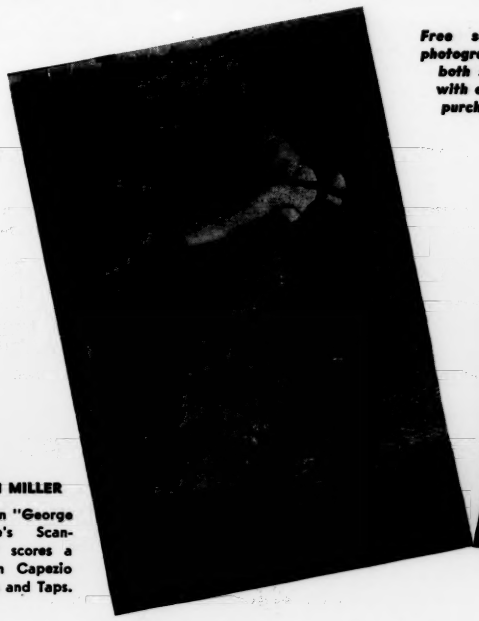
Honor ★ Roll

Across the first row are—BABY ELSIE FRANCES WOODMAN *of Dedham, Mass., talented toe and tap dancer of the Lillafrances Viles School of Dancing, Hyde Park, Mass.;* SHIRLEY COLE, *pupil of Dorothy Paffendorf, Newburgh, N. Y.;* ELLA L. BANKS, *who heads her own school in Baltimore, Md.;* HARRIET SEIBEL, *pupil of the Miller Sisters Studios of Elmhurst and Maspeth, L. I.;* BETTY BILLINGSLEA, *who is a pupil in the Morgan Studios of Dancing, Clarksburg, W. Va.; and* ROSE NEWKIRK *of Otisville, N. Y., an up and coming pupil of Marion and Eddie Mack, Middletown, N. Y.*

Second row—RUTH WENZKE, DOLLY HARTZ, CONNIE GRIMM *and* BETTY SCHULTZ, *pupils of the Joan Voorhees Studios in Orange, N. J., who demonstrated acrobatics for John Plaza at the DMA convention in New York this past summer. Directly below*—PEARL FISHER, JULIA MCCARRON, MARY AARSON, DORIS CLEAVER, CLAIR WALSH, VIRGINIA CLEAVER, PATSY COLLINS, JOAN WEBER *and* GLORIA HOUCK, *pupils of Gladys Kochersperger, Merchantville, N. J.;* JAMES THOMAS, *six year old personality singer and tap dancer of the Donovan Studios, Houston, Texas;* CHARLOTTE EICHERMUELLER, *advanced pupil of the Rosalyn Dance Studio, St. Louis, Mo.;* JOANNA FISHER, *pupil of the Kolp School of Dancing, Richmond, Ind.; and* JERRY MORTON, *outstanding pupil of the Corinne Hoyer Studio of the Dance, Shreveport, La.*

Last row—Members of the Gerrie Wisbach dance unit which are on tour under the name of "The Gerrie Gay Debs," NORMA NELSON, LEE COPELAND, *and* DOROTHY BISHOP; JOAN MAYHEW, *twelve year old pupil of the Joy Studio, Minneapolis, Minn.;* GERALDINE DAVIS OSWALD, *pupil of Ruth Barnes, Altoona, Pa., and* COREEN WILLIAMS, *ten year old advanced pupil of the Freiberg School of Dancing Louisville, Ky.*





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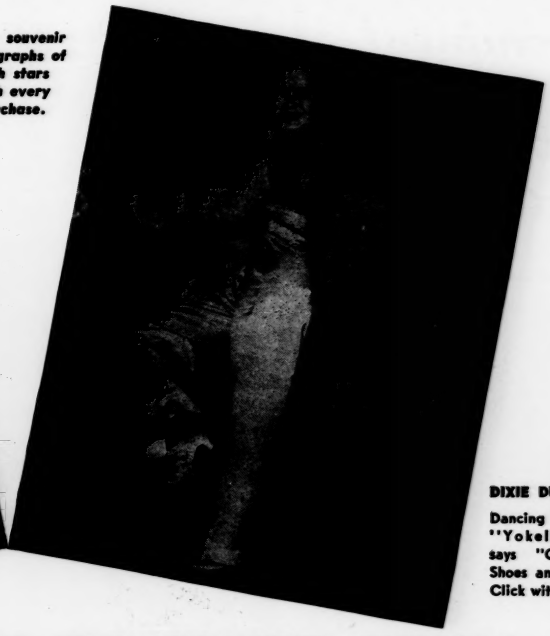

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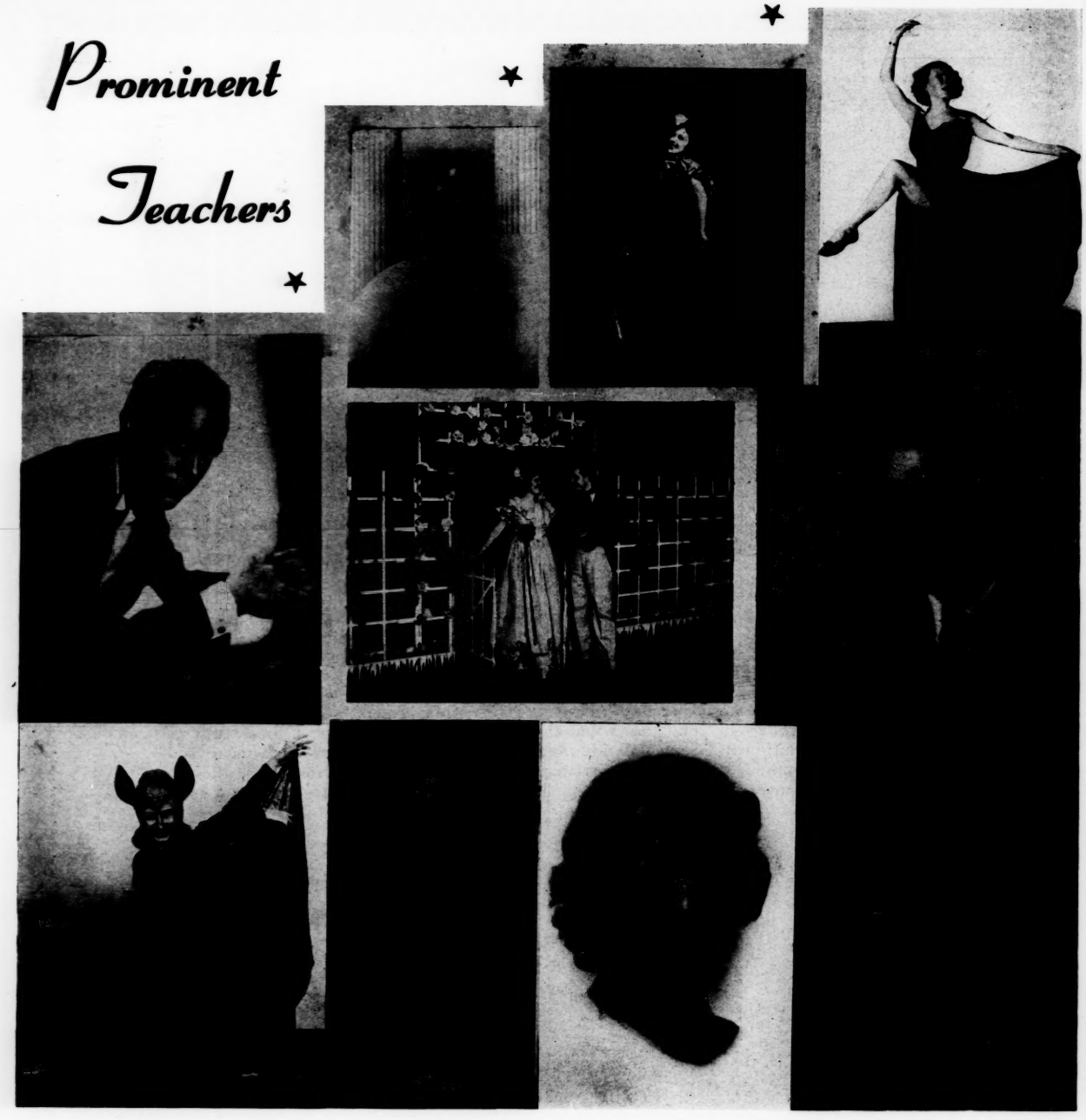

Starting at top of page, reading left to right—MARY GLOCKE, *who is now associated with Claudia Druschke as assistant at Milwaukee, Wis.;* MISS NORMA BOONE, *who has been added to the faculty of the Hazel Boone School of Dancing, Boston, Mass.; and* MISS FRANCES MICHALKE, *student and assistant of Edwina Robinson, Galveston, Texas. Second row*—EDDIE PRITCHARD, *owner and assistant of the Campbell and Carlette Studio of Dance, New York City;* ANNE OCHS *and* FRANK DETROY, *instructors of the Anne Ochs School of Dancing, New Brunswick, N. J.; and* RUSSELL D. CURRY, *prominent instructor of Arlington, Mass. Third row*—MISS DOROTHY LATHAM *in "Bat Nocturne," assistant teacher of The Latham School of the Dance, Waterford and New London, Conn.;* JUNE CASTEN, *assistant teacher at Kaye's Dance Studio, Flushing and Astoria, L. I.;* MISS ANNA MARIE, *head of the school which bears her name in Bridgeport, Conn., makes a trip to New York each week for special teachers' material at the Carlos Studios; and* HONORE THOMPSON, *who is teaching ballet and acrobatic at the Roy H. Lewis Studios of Stage Dancing, Cleveland, Ohio.*

KATE SHEA

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ARE YOU A DANCER

(*Continued from page* 13)

you they are interested. They are bored, however, if they face you and lean back.

If they lean their heads a little to one side and look up out of the corners of their eyes they are filled with sentimentality.

Should they clasp their hands about their knees they are intellectually interested. But should they rest their cheeks against the palms of their hands they are emotionally affected.

If they move about in their chairs and needlessly move their hands and feet they are in a hurry to have the meeting over.

And so on over a great range of expression; the actions of the torso, the head, arms, hands, legs and feet keep revealing whether an inner condition is intellectual, emotional or vital and they describe that condition. From the technical use of the vocabulary of gesture, the pantomimist builds up the mannerisms and expressions of his character or reveals the quality of an inner condition.

Of course the pantomimist often borders close to the realm of pure dance but on careful analysis it is found that much of this dance is but emphasized expression.

It would certainly surprise many of our present dancers to learn that they are really not dancers at all but pantomimists! Dancers learn to analyze your dance so you may know if it is based on *expressive actions* or if it is motivated purely by the desire to bring into being design which has no ulterior motive other than to cause delight in its own patterns. Of course should these patterns and designs be based on discord, on ugliness or distortion they are not in line with the primary cause of creation which is harmony, seeking by rhythm to draw all manifestation to itself. Are you reader, a dancer or pantomimist?

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D.M.A. BULLETIN

(*Continued from page* 19)

BOSTON CLUB

The Dancing Teachers Club of Boston held its second meeting of the season at the Hotel Bradford Sunday, October 15. Changes in the Constitution were discussed and voted upon. Miss Minetta Colby of Exeter, N. H., was voted a member of the club. Mrs. Margaret Burton Inslee of Brooklyn, New York, presented three novelty numbers. Mrs. Helen M. Whitten of Waltham, Mass., finished the classic waltz that she had started at a previous meeting, and Miss Hazel Boone of Boston, Mass., taught ballroom combinations.

•

SOUTH TEXAS CLUB No. 3

The South Texas Association of Dancing Teachers Club No. 3 met in Dorothy Weikerth's Studio after a luncheon at Archie's Log Cabin Sunday, October 29. A new member, Miss Lavelle Ogburn, was admitted and the transfer of Miss Corinne Hoyer from the Louisiana Club was accepted. Plans for the joint convention in December of South Texas and Texas were put in order.

•

FLORIDA SOCIETY

The first meeting of the season of the Florida Society was held October 15 in the Tampa Terrace Hotel. The day preceding the meeting the club held its first annual Dance Academy, open to member teachers and their pupils. The faculty included: Theresa Rubenstein, tap; Lola Jane, ballet; Grace Thomas, acrobatic and adagio; Mildred Lauger, beginners' acrobatics. The next meeting of the club will be held in Miami, December 27, 28 and 29. A guest teacher for the session is to be announced, and a student's course will be included.

•

TENN., ARK., AND MISS. CLUB NO. 23

The Tenn., Ark., and Miss. Dance Teachers Association held a meeting October 22 at the Peabody Hotel in Memphis. The program was as follows: Tap by Mrs. H. A. Terry assisted by Mr. Chas. H. Smith, Memphis. Acrobatic by Mr. Peter Villere, New Orleans, La. Musical Comedy by Miss Gladys Reeves, Memphis, Tenn., followed by a business meeting at 3:30. Tea was served at 4:00 p.m. The two-day annual convention will be held in January and election of officers will take place in February. Mr. A. R. Quaid, who now resides in Wisconsin, has transferred to the Wisconsin Club.

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HEART OF AMERICA CLUB NO. 19

Miss Nell Jane Rogers, secretary of the Heart of America Dance Association, reports: "Our first meeting was held at Sagmount Inn, seven miles out of Joplin, Mo. We left Kansas City Saturday afternoon, October 7, and arrived in time for dinner. After dinner, Miss Bird Kirtley presented her students in a fine program, after which Miss Helen Ellfeldt, our president, was seen in a high kick solo and the secretary in a tap number; her assistant, Miss Campbell, in a Spanish number. Sunday morning we had two and one-half hours' instruction by Miss Marion Ford of St. Louis, and Miss Betty Mae Harris of Boone, Iowa. Miss Ford presented two ballet numbers, *Blue English* and *Humoresque Negre*. Miss Harris gave some fine Hula work. After two round-table sessions we drove to Joplin where Miss Kirtley served tea in her studio. A strictly business meeting has been called for November 12 by President Helen Ellfeldt.

CONNECTICUT CLUB NO. 18

The second Fall meeting of the Dancing Teachers' Club of Connecticut was held October 15 at the studio of Walter U. Soby, in Hartford. Mr. Soby was Master of Ceremonies and Larry Simonds was Sergeant at Arms. The guest teachers for the afternoon were the Misses Ethlynd and Naomi from The Ethlynd-Naomi Russian Ballet School of Lowell, Mass., who taught Novelty Tap, and also presented two of their pupils in acrobatic work. Ballroom work was presented by Janet Fabian, J. Larry Simonds, Yolan Szabo, and Walter U. Soby. Miss Jean Avis Sturrock, Stratford, Conn., was voted to membership. The next meeting will be held November 19 at the studio of Madame Annette in New Haven, Conn. Miss Evelyn Rita Jantzer will teach children's work.

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CALIFORNIA CLUB NO. 1

The Associated Dancing Teachers of Southern California have elected the following officers: President, Mr. Ernest E. Ryan, Los Angeles; vice-president, Mr. H. A. Hemphill, San Diego; secretary, Mrs. Hazel Moore Ahr, Los Angeles; directors, Mrs. Ray Leslie, Van Nuys, and Mr. Victor Ratliff, San Diego.

D.E.A. BULLETIN

The Dance Educators of America (Club No. 24, DMA) held its annual meeting in New York City on Sundav October 22, at the Hotel Park Central. Elected to office for the coming year were the following: Mary O'Moore, Forest Hills, N. Y., president; James Donnelly, New York City, 1st vice-president (re-elected); Adolph Blome New York City, 2nd vice-president (re-elected); Patricia O'Connor, New York, 3rd vice-president (re-elected); Thomas E. Parson, New York City, secretary-treasurer (re-elected); Evelyn Gladys Boardman, Flushing, N. Y., director for one year; Phyllis Henne Eastwood, Norristown, Pa., director for one year; Frank Howell, Brooklyn, N. Y., sergeant-at-arms (re-elected). Delegates to the board of directors of the DMA: Thomas E. Parson, Cedric Lindsay (retiring president), and Mary O'Moore. Incumbent directors are: Margaret Burton Inslee, Brooklyn, N. Y.; Renee P. Hill, Wayne, Pa.; and Mildred Drewes, Richmond Hill, N. Y.

On the material program for the day were Ivan Tarasoff, Graded Ballet; Bill Pillich and Genevieve Hageman, Tap Novelties, and Evelyn Gladys Boardman, Ballroom.

During the previous month two attractive advertising folders had been prepared by the Association for distribution to members. These folders, supplied with school name imprinted on back, were purchased by members in lots of 500 and 1,000. The entire first printing, consisting of 12,000 for ballroom and 28,000 for general dancing, has already been exhausted. Plans are under way for another set of folders to be ready by the first of the year. According to reports from members, this type of advertising fills an important need of the dance school.

The next regular monthly meeting will be held on November 26. On January 28, 1940, a one-day Normal Session will take place at the Park Central.

BOSTON CONVENTION

by RUTH ELEANOR HOWARD

The annual convention of the Dancing Teachers Club of Boston is the most important occasion of the year for New England teachers, and is looked upon in all teaching circles as the event which definitely marks the close of the summer and the official opening of the fall season. In fact, just as thin-blooded weather prognosticators decide when it is time to get out the woolen underwear by the flight of the birds, so do informed dance circles appraise the business outlook for the coming season by the attendance at the Boston convention and the general demeanor of the teachers enrolled.

It is significant then, that this year the Boston Club attracted a greater attendance than it has any year in the past, and that the teachers who responded were unanimous in their expectation of a good season. This naturally gave the three day session a festive air, heightened by the general delight with the material offered by the faculty which includes several names new on the convention floor. Among these were Natasha Miklaschevska, Russian ballerina formerly of the Diaghileff company and now on the teaching staff of the Katherine Dickson School in Boston, and Mr. and Mrs. Bassoe of New York. The Bassoes taught ballroom dancing while Mme. Miklaschevska taught ballet technique. In addition to these the faculty included: Berenice Holmes, Thalia Mara and Arthur Mahoney, Bill Pillich, Alan De Sylva, Eddie Chavers, Agnes Boone, Margie Hartoin, Grace Bowman Jenkins, Edna Passapae, Bernie Sager, Augustus J. Weber, Ruth I. Byrne, Russell Curry, Kath-

(*Continued on page* 34)

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STUDENT AND STUDIO

(*Continued from page* 21)

• ROYAL OAK, Mich.—Gertrude Edwards has announced the opening of the fall term at her studio in this city and in Ferndale.

• MASON CITY, Iowa—Giovanna Markasi gave *Fall Frivolities of* 1939 at the Hotel Coonley in Hampton October 26.

• BOONE, Iowa—Betty Mae Harris taught hulas at the Heart of America Club week-end Fall Festival in the Ozark Mountains October 7 and 8. Miss Harris also displayed her collection of Hawaiian hula skirts, gourds, bamboo sticks, leis and tappa cloth which she brought back from the Islands last Summer.

• RACINE, Wis.—Senior pupils of the Brownee Brown Dance Studio recently held a roller-skating party in their studio building. Hostesses for the party were assistant teachers—Margaret Dvorak and Dorothy Habermas. The refreshment committee was headed by Winifred Mertins.

A tie-up with Radio Station WRJN enables students of the school to appear every Saturday morning in a kiddies broadcast. Among those who appeared in the last broadcast were: Jackie Lou Hansen and Hubert Pope in a song and tap number; Dorothy Habermas in a buck and wing dance; and the Lambeth Walk sung and danced by Lois Jean Harig, Jackie Dubuque, Marlene Deschler, Suzanne Shovers, Marie Diane Frazzetto and Joyce Johnson.

• NASHVILLE, Tenn.—The Men's Civic Club of Madison, Tennessee, is staging a show in which many professional people of Nashville will take part. Among the featured dancers will be Martha Wilson and Billy Gallaha, two talented students of the Elizabeth Bryant Combs Studio.

CALIFORNIA
by DORATHI BOCK PIERRE

Maurice Kosloff is expanding his large studios still further by the erection of a Little Theatre building which is being constructed on grounds adjoining the present studio in Beverly Hills. It will be thoroughly modern with revolving stage and other unique features, including a television room, and will be used for dance concerts, plays and operettas.

(*Continued on page* 34)

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LOS ANGELES

(*Continued from page* 33)

On July 28 and August 2 two groups of the Ernest Belcher concert dancers appeared at the Festival of Allied Arts at Laguna. The first performance played to capacity and the second performance turned away over six hundred people.

This was followed on August 25 by the ninth annual appearance of the full company of concert dancers at the Redlands Bowl, numbering thirty-three artists. Featured was the famous little Ballerina, Vivien Fay. Also Majorie Belcher and Louis Hightower, Von Goodman and Maya Delena. The program included six ballets and a number of divertissement. The evening before the performance a full dress rehearsal was held in the main studio attended by many celebrities, among them Shirley Temple and her mother and father, and Carol and Dorothy Stone.

Several of the Ernest Belcher dancers were also engaged and featured as soloists under other dance directors in the Hollywood Bowl this year.

•

Johnny Boyle, well-known tap stylist and coach, who has created routines for practically every tap star in the theatre and who was long identified with Jack Donahue, has become a partner in the Nico Charisse studio.

•

David Lichine and Tatiana Riabouchinska will give a master course covering a five-month period starting November 1 at the Nico Charisse Studios. Sono Osato and Denisova will also assist.

•

The last three months at the Ernest Belcher School of Dancing have been unusually active. The month of July brought to the school almost one hundred visiting students in various departments, the Summer Normal Courses obviously being the main attraction. A number of extra classes in Spanish, tap and ballet were also instituted to take care of the extra attendance during both July and August.

Ernest Belcher has recently taken over the stage department of the Elisa Ryan Studio on Wilshire Boulevard. Eduardo Cansino will conduct the Spanish, Jeanne Butterfield the ballet classes and Louis Da Pron the classes in tap.

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D.M.A. BULLETIN

(*Continued from page* 32)

erine Dickson, Christine MacAnanny and Doris Tower.

The convention chairman was Florence Baker and as usual the custom of delegating the role of Master of Ceremonies to various officers for various days, was followed.

The two social events of the week were the Faculty Party which was held at the Cocoanut Grove and the banquet which was combined with AMERICAN DANCER Night.

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